

# KDViatiOns

KDVS 90.3 FM

Winter 2002 Program Guide

## Articles

Hip-Hop Update  
Vintage Vinyl  
Experience  
Otaku Struggle  
Steve Wynn  
How the Arabs  
Saved Astrology

## Interviews

Bellrays  
Phantom Limbs  
Electro Group  
INE

## Reviews

Folk  
Experimental  
Industrial  
Drum 'n Bass  
Rock  
Hardcore

## Rants

Social Evolution  
Through Attrition  
Nostalgia for the Future

Plus how to throw a  
Mustache Party  
**and More!**



# KDViations

**KDVS 90.3 FM**  
**Program Guide**  
**Winter 2002**

**Front and Back Cover Art by Julie Bruce**  
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# KDVS

KDVS is a non-commercial, community radio station broadcasting on 90.3 FM at 9,200 watts from the University of California at Davis. We are the only free-form station that we know of West of the Mississippi River. Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated in a media universe tainted by commercialism and stifled opinions. KDVS is the first amendment put into practice. KDVS is mostly volunteer-run.

## CORE STAFF

### GENERAL MANAGER:

Liz Berg

### SR. BUSINESS MANAGER:

Charles Bellevue

### CO-BUSINESS DIRECTOR:

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### PROGRAM DIRECTOR:

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### ASST. PROGRAM DIRECTOR:

Brad Hostetler

### OFFICE COORDINATOR:

Gina Zycher

### CHIEF ENGINEER:

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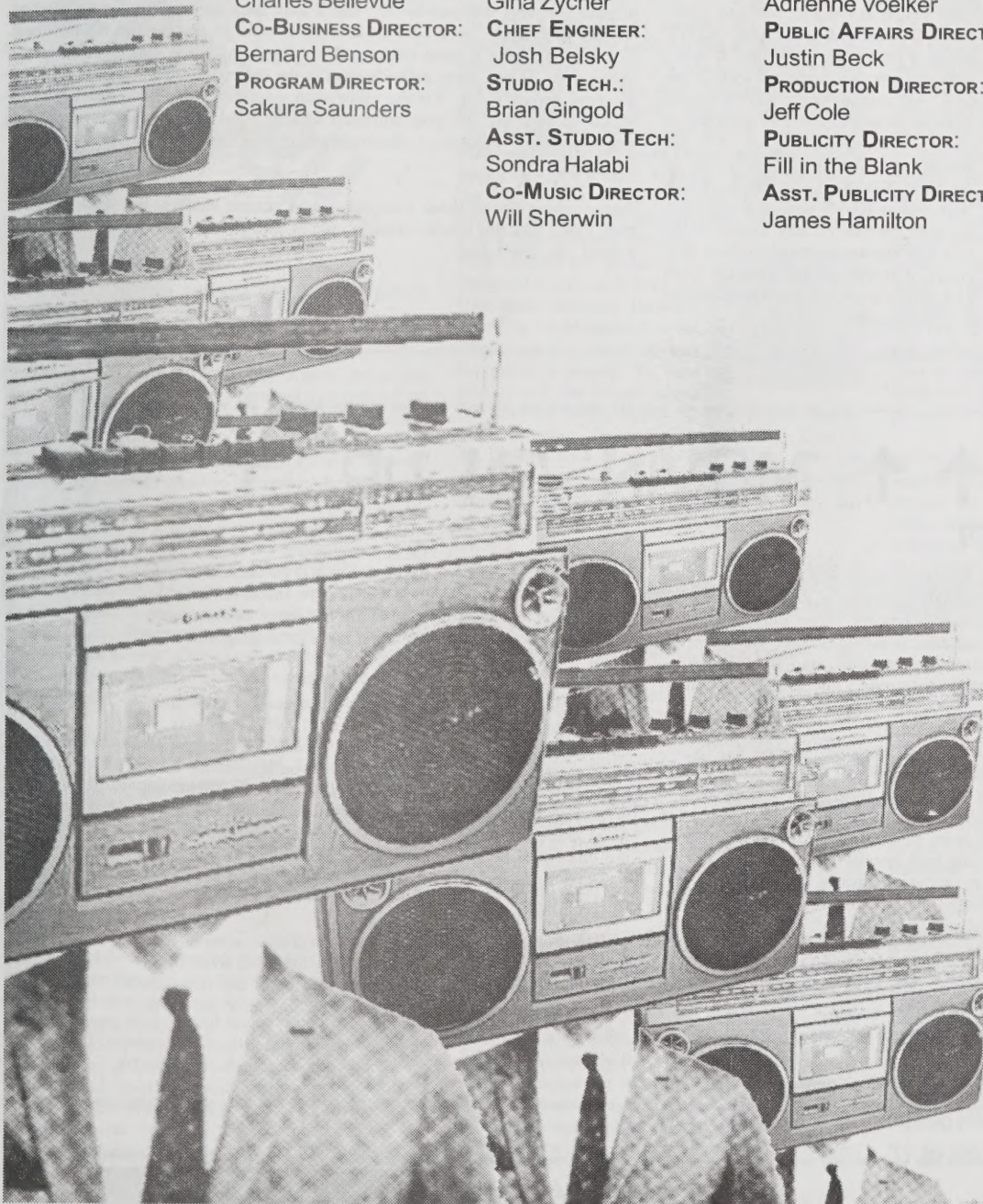
SPONSORSHIP:  
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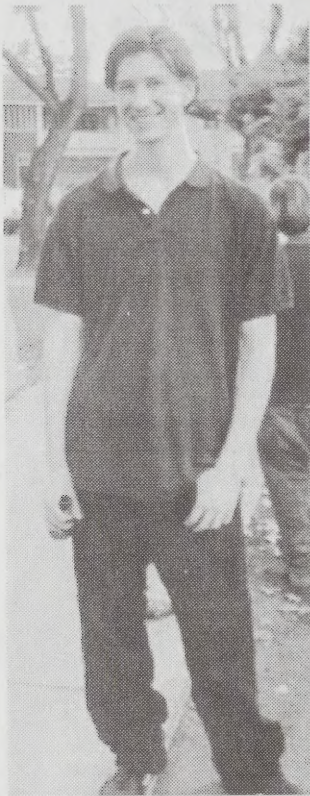
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[www.kdvs.org](http://www.kdvs.org)







## a letter from chris marland

A funny thing happened to me on the way to school the other day: I got expelled. It doesn't bother me at all except for the fact that only a student is allowed to be the General Manager of KDVS. Hell, I always hated UC Davis anyway! I only stayed so I could hold various management positions at KDVS. And so, no longer being a student at the prestigious University of California in hideous Davis I am forced to resign my sovereignty over the only radio station in the area with any class. That's the part that gets to me. KDVS means a lot to me, more than a fancy well paid job that requires a college degree. Most importantly KDVS means freedom of expression and diversity in music, ideas, and lifestyles. For the homogeneity that is modern living, in the herd KDVS is the black sheep. What makes KDVS what it is isn't that we have the best DJ mix shows, or the best talk shows, or even the best new music, it is that we are different from everything else *and* we are different from each other.

The new General Manager for the remainder of the term will be Liz Berg, my hats off to you. I sincerely congratulate you and wish you the best of luck, you'll do a great job and I can rest at night knowing KDVS is in good hands. The energy you bring to the job is amazing and will raise the station to new heights.

At one point in time going to college for a degree so I could get a fancy well paying job was important to me but then I started to second-guess this thought and ask the question "why is it important to go to college?" Everyone's response was "to get a good job later on in life." That scared me. The cycle seemed evident: Go to school. Get a job. Go to college. Get a job. Get a wife. Have a kid. Tell the kid to go to school, get a job, go to college... At the end of your life what will you have? You'll look back on what you accomplished and say to yourself "well, I did make a lot of money. And I guess it's fulfilling to know I've been a good worker all my life." And that's ok. If it doesn't bother you. If you think individualism is the difference between your job and the next person's job. Or the color shirt you wear. Or those cool ground effects on your car. Or your computer's background image. Hey, it works for everybody else. Students, I challenge you to examine your motives for attending college.

Reality check for all those prospective and current students out there reading this: Don't take this article seriously. Go to college and get a degree. You want a good job, don't you?

## ↑ ↑ ↑ MOVIN' ON UP... ↑

by Liz Berg

A few years ago, I can remember Justin Kable (KDVS General Manager at the time) jokingly asked me if I wanted a job: his job. I probably said something to the effect of, "Hell no." I had seen what KDVS had done to previous GMs. Taking on the position is an open invitation to social and academic ruin, alcoholism, and general loss of sanity. Only a sucker would go for that.

So how is it that I became such a sucker? I guess KDVS just grows on you. Upon hearing the news of Chris' dismissal from the University (which forced him to give up his position), I knew I wouldn't be able to sleep at night if I didn't step up to the job. During my 3 years of involvement at KDVS, I have really come to appreciate how special this station is. We are one of the last freeform radio stations in the country, where music fans actually control the airwaves, instead of an expensive computer that has meticulously calculated the optimum repeated pattern of regurgitated pop cliches to draw in the specific demographic who might purchase the useless product of the week (perhaps the electric-shock facelift device). KDVS represents what radio should be; we are a dying breed, and I want to do what I can to preserve this oasis.

Chris Marland did a bang-up job as the KDVS General Manager over the last 6 months, and I'd like to thank him for his commitment. I will do my best to fill his shoes for the remainder of the term, which may be a tad challenging since I'm about 2 ft. shorter and female.

Nevertheless, I'd like to welcome you to another great quarter of fabulous programming here at KDVS. Winter is the time for hibernation, but if you live in Davis, VH-1 and Comedy Central share the same channel, so you'll definitely need some outside stimulation. Preset your dial to 90.3 FM, and prepare yourself for some of the most diverse and interesting tunes and public affairs programming that you wouldn't get the chance to hear anywhere else. Remember to log on to [www.kdvs.org](http://www.kdvs.org) for a live internet broadcast, or to access our weekly archive of shows.

I'll warn you early about our annual fundraiser, scheduled for the week of **April 15-21**. This will be a fun-filled week of on-air antics, where you get the chance to support our cause and receive fantastic premiums in return. Don't miss out on the action!



# Scream Miracle Collection

Some recent vinyl excursions  
by Scott Soriano

Take my hand, cuz we're going to plow into a pile of plastic. No, we are not venturing into hills of the shimmering silver of CDs, but a thick ol' mountain o' vinyl. There is no need to be afraid. I know the idea of a vinyl record might seem a bit mysterious, scary and distant like the proverbial house on the hill; but, really, there is nothing to be afraid of. Besides, I am here to be your guide. Oh yes. I know this mountain well. This thing called vinyl is as much of my life as Everest was to Sir Hillary. I am confronted with the immensity of nearly a century of black plastic and I am sure I will face a future of more. But, I should not bore you with my life; I am here to act as your guide. Grab that rope, friend, for we are about to climb into the wonderful world of the Electric Eels.

In front of us are two LPs, *The Eyeball of Hell*, issued on the Scat Records label. Like any adventure worth the while, the 26 songs presented here are not an easy task. The songs are as raw as they are real, shaped by two slashing guitars, an exact heavy thud, and acerbic vocals by one of rock'n roll's most unique voices. In the words of the E. Eels, what we have is "Molotov cocktails, death and dada."

The Electric Eels started in Lakewood, Ohio in 1972, after figuring out that they could make better music than the lame acts around them. For a couple years, they kicked around Ohio, from Lakewood to Columbus to Cleveland, building a body of songs that reflected the cynicism taking hold of the United States in reaction to corrupt politics, the Vietnam War, and the country's drift toward conservatism. Nihilists, rather than Leftists, the Eels also reacted against the totalitarian bent of

Commissies and Maoists and the enforced mellowness of the organic fascists (and fascist organicists). Funny, hateful, heartfelt, bleak, smart, daring, painful, challenging and catchy as hell, the Electric Eels penned great lines like "If I hit the brake just a minute too late and the sound of tinkling glass is in my head literally," "I open the door/I couldn't ask for Heaven/God must be in my refrigerator," "I'm so agitated that I'm so agitated," "Your mouth is a vast wasteland," "Giganto has had it with you fucks," and "Scream miracle cortex fall."

While there has been four Electric Eels collections today, many of them containing the same songs, *The Eyeball of Hell* has 16 tunes that are unreleased or are alternative takes. New liner notes by the band members are also a nice treat. There is much to recommend here.

The same can not be said of the split 7" on Troubleman Records featuring San Francisco's Erase Errata and New York City's Black Dice. Both bands are prominent in the post-post-punk/art-punk genre, a scene that draws heavily from two late 70s, musical mini-movements: the UK Rough Trade scene and NYC's No Wave clique. And like both the bands in those scenes, today's current noisesters are both good and bad. Live and on their first 7", Erase Errata are good. Jagged guitar, militant drums, and a full throated vocalist, they remind me of Delta 5, Essential Logic, and even the Dog Faced Hermans. However good that might sound, it is not what is on this record. Instead the guitar is plucky, the bass plinky, and the drums sound like they are being tapped by a 60-pound anemic. The chameleon, finger-to-the-wind Black Dice hit the flipside with what "thinking" punks view hip nowadays. The result is a long, boring pseudo-intellectual "sound exploration," which in every day language means "noodlely jerk-off."

Another 7" that does not fare well is Glass Candy & the Shattered Theater's two songs distributed by K Records. Like the Black Dice and Erase Errata, Glass Candy represent the "art-punk" faction of today's underground. However, unlike the two aforementioned bands, Glass Candy seems to draw from the "dark" New Wave bands of the early 80s such as the Pink Section, the Mutants, or Wall of Voodoo minus the kitsch. They also incorporate a heavy, almost goth-like, theatrical sense ala Siouxsie, Birthday Party, etc. The results of this melange is one overblown, pretentious original, Metal Gods, and a straight-faced take on the Screamers' I Want to Hurt. Nether song is worth the effort of finding and like the crummy Wave-o bands of the Eighties, Glass Candy will end up in the land of Who Cares?

Long Beach, California's Le Shok also do a Screamers' song on their new 5" ep, L.A. to N.Y. The SoCal boys try 122 Hours of Fear and, like Glass Candy, fail. What bands do not seem to understand is that, while the Screamers were a great band, their songs are extremely hard to cover. The Screamers were so unique (at the time) and their songs so driven by their energy that note for note reproductions or straight-faced adaptations do not work. There are two ways to approach the Screamers:

With humor or to totally deconstruct their songs. Failing that, the covers simply sound like a band covering a Screamers' song. Live recordings are also something that are hard to pull off, even live in radio studio recordings, which all three of this ep's songs are. Unless the engineers know exactly what they are doing, levels are uneven or, more often than not, the band's live impact is dampened. Such is the case with this ep. And that is too bad, because Le Shok is one of today's great punk bands.

That last phrase, "great punk band," is not one that you would equate with the French. Since the Germans kicked their ass in WWII, the French have given music little more than pop variations of frog folk tunes, lame attempts to forge a national identity following the humiliation brought on them by their Hessian foes. Sure, the Sixties brought a little relief with Mssr Dutronc, Mme Hardy, and craffe full of girl garage pop singers, but until the late 1990s, France was as barren of good rock'n roll as it is soul food. Lately, things have changed, the No-Talents, Crash Normal, and, now, Blutt represent the vanguard of French punk rock. For three songs released on the Royal Records label, Blutt drive forward in semi-primitive, semi-art school, total rock'n roll gallop. Bing Bang Boom (Bam), the title cut, is one hell of a tune: Two notes and a pounding chorus, mated with a guitar that drives and squawks. This is definitely out of some smart guy's garage. Blutt also does a nice, wah-wah version of Daniel Johnson's Tell Me Now.

As we wind up our journey, we pass through the smoldering, besieged burg that is New York City. Amidst the sirens and the squalor, comes a simple noise made by Sightings. 1-2-3-4 garage tunes are Sightings forte, but instead of playing it straight, they boost the bellow of the bass, pulverize the pounding of the drums, and turn the guitar into a mess of screech, blare, and mangledness. The band sounds like it was recorded inside the drum of an electric dryer going around and around and around and around. The four songs on this 7" ep on Freedom From Records is great and an apt note to end this tour on.

## Contact info:

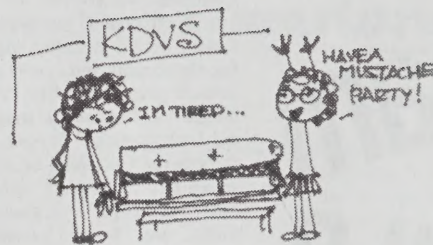
Electric Eels/Scat Records: [www.electriceels.com](http://www.electriceels.com)  
Erase Errata/Troubleman Unltd: 16 Willow St, Bayonne NJ 07002  
Glass Candy/K Records: P.O. Box 7154, Olympia, WA. 98507  
LeShok/Kapow: PO Box 1287, Lake Forest CA 92609  
Blutt/Royal Records: 7 Rue Tholoze; 75018 Paris, France  
Sightings/Freedom From: PO Box 582391, Minneapolis MN 55458.

Scott Soriano hosts "The Rebel Kind"  
Radio Hour every Tuesday night, from 11 to midnight



# HOST YOUR VERY OWN MUSTACHE PARTY

BY MARINA ZANGENEH-AZAM (Miss M.H.P.)



That's right – start the new year off with a bang. Have a mustache party! Down here at KDVS, we like to let loose every now & then and have a KERAZY mustache party! Actually, we haven't had one yet but we will cuz MUSTACHES ARE IN! That's right folks. Pick a mustache, make it your own and show it off at the next high class mustache party in your neighborhood. Of course, if you have a REAL mustache, you're automatically the guest of honor with the reserved right to judge everyone else on their faux facial hair!

To help you kick off your mustachular extravaganza, a cut out portion has been included for your cutting pleasure. Keep in mind, these are just only a few of the greatest hits found through mustache party history. There are many more; some that have yet to be discovered and some so rare only fleeting glimpses have been captured on underexposed polaroids.

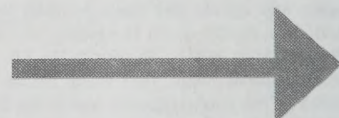
So remember, the only requirements for a mustache party are:

- 1) A mustache.
- 2) Party games. (bobbing for apples, not recommended)
- 3) Toe-tappin' tunes.
- 4) (optional) Booze. (well, it'll probably help. Could you imagine being sober and seeing 20 people in your living room with cardboard mustaches on, just kicking it, having intellectual conversations...? yeah..)

**BONUS TIP:** Have a themed mustache party! \*Go for a particular decade! (70's mustache parties are particularly fun...) \*Go international! (Greece is a winner...) \*Go prehistoric! (need a lot of booze for this one...) \*Go Hollywood! (Clark Gable, Charlie Chaplin and Gallagher are good choices...) And the KDVS favorite, \*Go Rock N' Roll! (note: 80's new wave, Indie and Punk don't work particularly well for this one. Go for folk, 60's Psych, Hip Hop and 40's Big Band.)

**DIRECTIONS:** Paste desired mustache on cardboard, cut it out, affix to upper-lip area and have fun!

**NOTE:** May add various accoutrements such as cotton balls, fuzz and pocket lint to add texture.

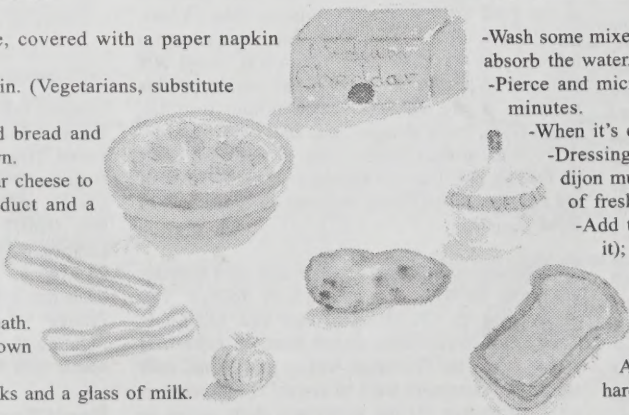


## RECIPES

by Madeleine

### An Excellent Grilled Cheese Sandwich

- Cook 2-3 slices of bacon on a plate, covered with a paper napkin about 3 minutes, or until crisp.
- Squeeze the excess fat into the napkin. (Vegetarians, substitute soy product for bacon.)
- Butter a slice of your favorite sliced bread and slap it in a frying pan, butter side down.
- Add slices of medium or sharp cheddar cheese to cover and top with bacon or soy product and a second slice of bread.
- Turn the heat on.
- Cover the sandwich with a napkin and place a heavy pan on top.
- Stick around so you can peek underneath.
- Turn it over when it's golden and brown the other side.
- Slice in half and serve with carrot sticks and a glass of milk.



### Warmed Green Salad

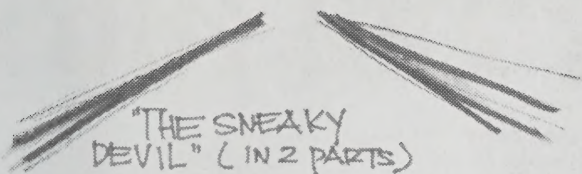
- Wash some mixed salad greens well and roll in a clean dishcloth to absorb the water.
- Pierce and microwave a medium to large baked potato for 4-5 minutes.
- When it's cool, peel it and cut it into rough cubes.
- Dressing: Combine some extra virgin olive oil, a little dijon mustard, a clove of finely chopped garlic, a squeeze of fresh lemon juice, and salt and pepper to taste.
- Add the potato directly to the dressing (it will absorb it); then add the dressed potatoes to the green salad. and toss all together.
- Taste and correct seasonings, if necessary.
- You may need to add a little extra olive oil.

Additions: sliced or diced sweet red bell pepper, hard cooked egg, sliced cucumbers.

This is the only way I can get Bill to eat a cold salad on a frigid day. The secret ingredient is a just-baked (or microwaved) potato which warms a cold green salad.

Check out "Cooking With Madeleine, every Thurs at 8:30 am.

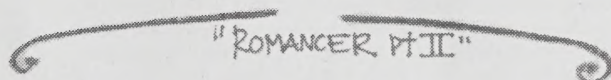




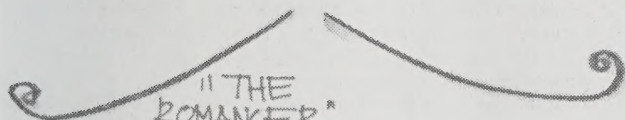
"THE SNEAKY  
DEVIL" (IN 2 PARTS)



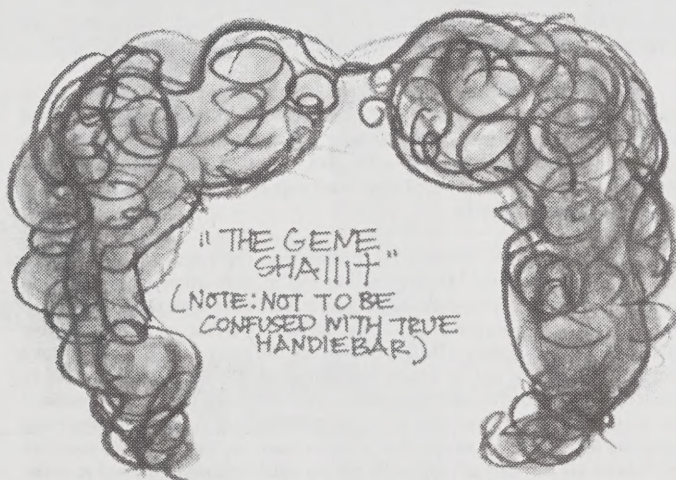
"THE  
BANDIT"  
(NOTE: DOUBLES AS  
"THE RINGLEADER")



"ROMANCER, PT. II"



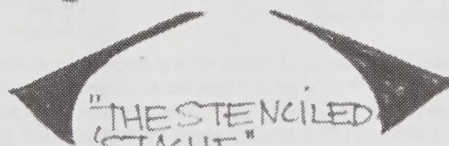
"THE  
ROMANCER"  
(ANOTHER POPULAR  
VARIATION FOLLOWS)



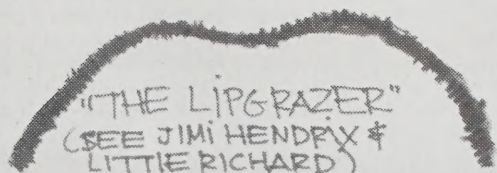
"THE GENE  
SHAIT"  
(NOTE: NOT TO BE  
CONFUSED WITH TRUE  
HANDIEBAR)



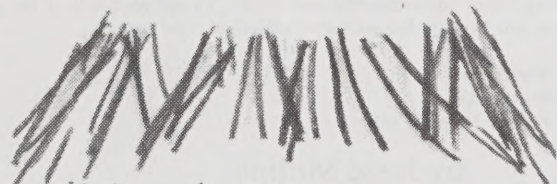
"THE HANDIEBAR"  
(HARLEY NOT REQUIRED,  
BUT IS HELPFUL)



"THE STENCILLED  
'STACHE"  
(NOTE: MAY BE ACTUALLY DRAWN  
ON UPPER LIP WITH BLACK SHARPIE)



"THE LIP GRAZER"  
(SEE JIMI HENDRIX &  
LITTLE RICHARD)



"FARMER BOB/BARBARA"



# Dear Friend,

Deep in my heart, I know that the loving people of this world far exceed those who are not. What many fail to realize is that we need to always persist in our battles to have the best of us shine through. Great tragedy brings out the very best in us: the human resolve, spirit, compassion and love but unfortunately it also brings sorrow and revengefulness. As horrible and seemingly needless as these countless deaths were, won't they be even more in vain if we just go and kill thousands more innocent men, women and children. It is human nature to want to immediately point fingers and place blame. Jerry Falwell, that beacon of Christian light, went on Pat Robertson's Christian television show right after the New York explosions and said he holds "bra burning feminists and gays and lesbians" responsible for letting this happen. Of course, most people, were outraged and demanded an apology and supposedly he offered one but it was lame something like "I didn't mean to infer that it was their fault but they do open the door to terrorists with their alternative lifestyles" blah blah blah...

In Muslim Culture Bin Laden is something like Jerry Falwell is to Christianity.... He doesn't speak for the whole country and he certainly doesn't speak for Allah. Do you think Jesus Christ would call for blowing up Afghanistan? Is that a Christian response? Women and Children of the Taliban have no choice or voice, they are literally enslaved to a patriarchy that gives them no rights and when they speak out or obey, they are punished. I mention this to give some perspective other than the flag waving frenzy that I see as an attempt to rally and support the idea of MORE KILLING and INSANITY.

Some people say they are waving the flag to honor the dead and that is honorable however it is just a gesture. Real action would serve and honor the dead and their grieving families a lot more right now.

Donate blood, especially type O, give money to relief funds, call your loved ones and schools and see if they need support, counseling, company in this time of great confusion.

Angry Patriotism, Nationalism, Fanaticism, these are exactly the emotions that breed terrorism. In our healing and in each other's company and support, I urge all of you to look inside yourselves rather than outside to blame someone else. Of course, a bad man did a bad bad thing (according to my 4 year old) and he is in for a BIG TIME OUT but we are trying to teach her to love and make some sense out of what's happening. I don't want to raise her to salute a flag but rather to raise up her precious arms and hold up the world. I want to teach her that little girls in the Middle East are just as important and responsible for themselves as she is. I want to teach her that scary old men like Jerry Falwell are just silly old pigs who eat too much and never learned to share. (bra burning feminism showing!!)

I want to teach her that all of humanity is a deep ocean and the ugliness of hate can be cleansed in it. I want to teach her to forgive others and forgive herself, the hardest lesson for most. I don't have to worry about teaching her to love and share and be JOYFUL because she is the happiest little being in the world already.... I just don't want to shadow all that joy with my fears and worries and confusion. I want to get out of her way and trust her journey.

I guess I want to teach her that "the end of the world as we know it" would not necessarily be a bad thing and we can all have a part in building something better and wonderful and NEW. I need your help if Im going to teach her this because Im not sure I believe it right now.

Breathe In  
Breathe Out  
Heaven Help Us Now

by Jesse Molina  
Catch her show "The Fringe"  
every Wednesday morning  
from 8:30-9:30 AM

# ? HOW WISE ARE YOU?

A quiz by France

1. What do you know about your friends?
  - A) that they are part of the path you have undertaken
  - B) That you love them
  - C) their likes and dislikes, the name of their families, friends, pets, and children, their birthdays, and exactly how they feel about you
  - D) that they make you feel good about yourself, for a change
  - E) that they make you feel good about yourself because their lives are so much shittier than yours
2. When you first heard about the September 11, 2001 attack, you felt
  - A) Peaceful. It is just the world continuing as it always has.
  - B) Sad and apprehensive. Sad for everyone concerned and apprehensive at what are the people in power going to use this for...as if we hadn't caused enough harm?
  - C) Heartbroken. Those poor people in New York.
  - D) Fearful. Everything has changed. Nothing is safe anymore.
  - E) Angry. No one has the right to come in on American soil and attack our people.
3. You are responsible for directing a group of people. You prefer the following approach.
  - A) State goals clearly and show enthusiasm for the project while paying attention to the results.
  - B) Recognize that you all have a job to do and make sure communications are clear. That usually takes care of things.
  - C) Keep them happy and all will be well.
  - D) Pick the one who is most like you and form an alliance.
  - E) "Rattle their cages" as complacency is the enemy of quality output.
4. You are late for an appointment. The car in front of you is going very very slowly and you can't get around. You...
  - A) Look at why you are late and spend some time resolving that issue.
  - B) Play your favorite cassette. Nothing can be done about this right now anyway.
  - C) Chastise yourself for being such a lame schedule-keeper...
  - D) Flash your headlights and honk repeatedly. Some people!
  - E) Cut around on the shoulder. A person's gotta do what a person's gotta do.
5. You are invited to dinner and the food is something you really hate. You
  - A) it won't happen because you mentioned ahead of time that you couldn't eat those items.
  - B) eat just a little bit - it won't kill you. (Of course, if you are allergic you won't right?)
  - C) pretend you have just recovered that morning from food poisoning and ask for saltines and tea.
  - D) Eat some and get very ill - publicly.
  - E) explain you hate this stuff and ask if there is anything else to eat.
6. It's your birthday. Everybody has forgotten. No cards. No calls. No gifts. No party. You...
  - A) Remember that you told everyone you were going to be out of town that week 2.
  - B) Know that this is just your rotten behavior biting you in the butt.
  - C) Spend most of the evening feeling a bit lonely then have a good time anyway!
  - D) Know that you will never celebrate anyone's birthday for as long as you live.
  - E) Throw the hissy fit of all time. That will teach them to forget your birthday no matter what the circumstances!
7. A friend invites you to a special ceremony at their church. You don't belong and their beliefs don't match yours. You...
  - A) Remind them that you don't attend religious functions and decline.
  - B) Are flattered they welcome your support at this important time and attend with respect.



- C) Attend reluctantly. How can people be so dense as to not recognize the truth?
- D) Bring a friend and cast snide, but quiet, comments to each other to help ease the pain.
- E) Study their religion and come prepared to debate and teach them a lesson or two.
8. You meet this person to whom you are wildly attracted. Your body just vibrates when you are with them. You can tell they are reacting pretty much the same way. You also communicate pretty well. Then, they tell you they are not interested. You...
- A) Cut off all contacts. If they are too fearful or whatever to take it to the next level, they really aren't part of your path.
- B) Continue to enjoy the interaction. Worse things could happen than to have friends whom you find attractive and good company.
- C) Look at what is wrong with you and change whatever you can.
- D) Go into a deep depression knowing you will never get laid again.
- E) Curse their eyes. What did you ever see in them anyway?
9. A friend of yours introduces you to a new mate. You dislike them on contact. What's more, your friend's whole lifestyle, from music to food to books have changed. You...
- A) Try to think why you don't like this person and reason yourself out of it.
- B) Make sure your friend knows you are there if they wish to contact you but recognize that your instincts, unfortunately, are usually pretty right on...
- C) Do everything you like to make the new person like you. What are friends for?
- D) Create occasions which will make your friend choose between the two of you.
- E) Do everything you can to sabotage this relationship. What are friends for?
10. Your new roommate is a mooch. A couple of beers out of the fridge, the last bagels, that type of thing. You...
- A) Bring it up at the weekly 15 minute house meeting.
- B) Don't care. S/he really does a lot of cleaning around so that balances out.
- C) Know that it's your fault. You should have made things a little clearer when they moved in.
- D) Tell everyone about it. The things you put up with.
- E) Start taking their stuff.
- Okay...Circle your answers and look at them! Remember, most of us, thank goodness, are composite. Oh, and this quiz is for entertainment purposes only! If most of your scores are A) You are so wise you should have moved on to the next life by now. You make the rest of us look bad. B) You are real and cool and great company. Wish I knew you! C) Repeat after me. NO-BODY LIKES A MARTYR! Pay attention to others instead of yourself and all will be well. D) Classic passive-aggressive. Check that anger. Life is short. E) In your case, it is NOT about you. Do yourself and others a favor, grow up.

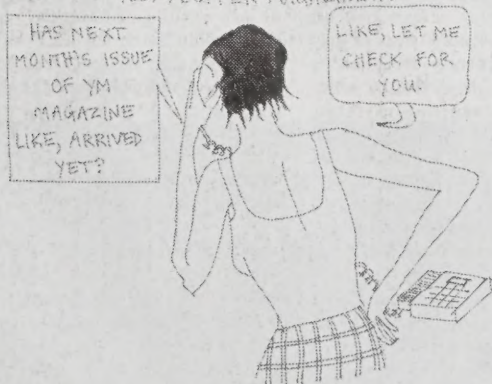
## HOW TO MAKE LIFE MORE INTERESTING AT WORK \* *by Janie Vernon*



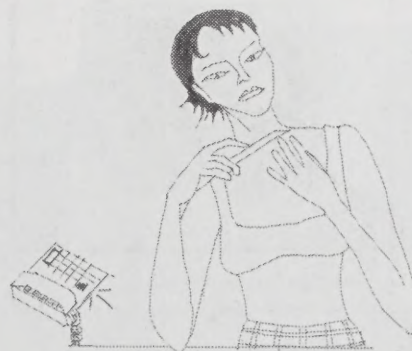
INSULT THE CUSTOMER WHEN CHECKING I.D.



WHEN SOMEONE CALLS TO CHECK ON THEIR FAVORITE TEENYBOPPER MAGAZINE...



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\* NOT NECESSARILY RECOMMENDED IF YOU WANT TO KEEP YOUR JOB.



# Rocker and KDVS Alum

## Extends 20-Year Wynning Streak

By Duncan Strauss

Well, let's see, as 2001 gives way to 2002, this is as good a time as any to take stock of what's happened with singer-songwriter-guitarist Steve Wynn in the last year or so.

For starters, the former Dream Syndicate maestro released his latest solo record, "Here Comes the Miracles"—a double-disc masterpiece that's probably received the best reviews of his career (which is saying something; you'll see what I mean later), collaborated with Rhino Records on the re-release of the Syndicate's landmark 1982 debut LP, "The Days Of Wine And Roses," and embarked on triumphant tours of America and Europe, all of which solidified Wynn's longtime position as a poetic and eloquent auteur of smart, dark-hued psychedelic rawk.

Not bad for an ex-KDVS disc jockey and one-time program director.

Indeed, KDVS is hardly an incidental part of the Steve Wynn story. Hell, Wynn himself would probably be quick to support the notion that the always-cool and singular radio station was a crucial part of his rock 'n' roll environment immediately before—and during—making his own contribution to great, vital rock records.

And, he (or any other fervent rock fan hanging around Davis at the time—like me, for example) no doubt would be similarly quick to add that KDVS spawned many of Wynn's partners in creative crime, that at the time, there were six degrees (or less) of separation between 90.3 FM and several folks who went on to make some powerful, influential and heralded rock 'n' roll.

A perfect case in points is Suspects. That would be de Davis-based precursor to Dream Syndicate. (For Wynn, pre-Syndicate there was also 15 Minutes, which existed for about 12.) The line-up for suspects included Wynn on guitar and vocals, singer Kendra Smith, Steve Suchil on bass, guitarist Russ Tolman and drummer Gavin Blair. Wynn, Smith & Tolman (either under his real name or the alias Dexter W. Deadbolt) were all KDVS jocks, and, perhaps not surprisingly, routinely did some of the station's best shows at the time; telegraphing his proclivity for lean, no-frills, pithy music, Wynn dubbed his show "3-Minute Rock And Roll," and most of the songs he played clocked in at that length—or shorter.

Suspects played a number of shows in Davis, Sacramento, and San Francisco, sometimes headlining, but mostly opening for local or touring acts,

like The Pop or The Specials. The band also released a single "Talking Loud" (with "It's Up To You" on the flipside), which received solid airplay on KDVS, naturally, and has become something of a collectors item, especially for Steve Wynn completists. At this point in their career, the Suspects had at least one other notable KDVS tie: They were managed by Connie O'Donnell (now known as Noel Stephens), who was not only a KDVS DJ, but also the station's highly-regarded music director. Suspects was a neat little band, with a neat little career, but as is often the case with a collective of fledgling rock artists, it now serves primarily as a historical footnote to a larger story of larger achievements.

Wynn and Smith went on to form the first incarnation of Dream Syndicate, which was born after they both migrated to Los Angeles, while Tolman and Blair later played in True West, a highly-acclaimed Davis-based outfit. (Other notable Davis-bred bands with KDVS ties from that era include Alternate Learning, Thin White Rope and Game Theory.)

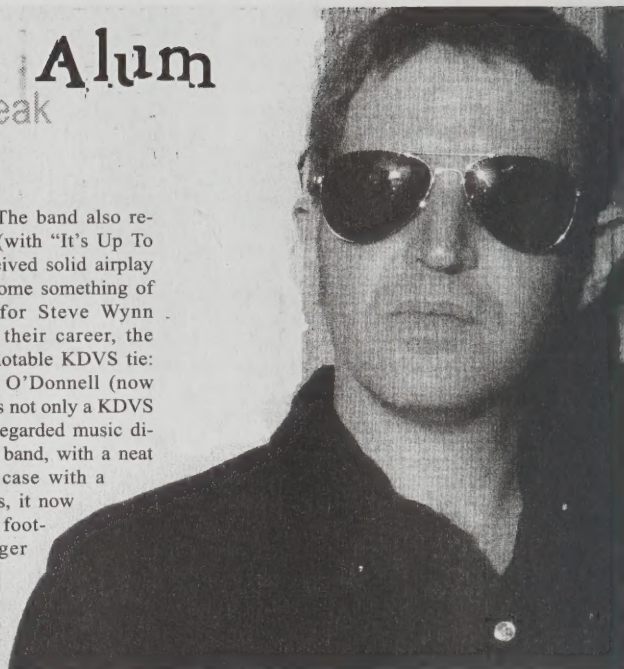
It's safe to say when Wynn and Smith arrived in Los Angeles, they hit the ground running: Within a year of exiting Davis, they'd quickly assembled the Dream Syndicate—he on guitar & vocals, she on bass, joined by guitarist Karl Precoda and drummer Dennis Duck—and were knocking on the door of rock 'n' roll in 1982 with a calling card in the form of a self-titled EP; later that same year, they burst through that door with a big ol' battering ram called "The Days Of Wine and Roses."

That album immediately seized everyone's attention, for all the right reasons. The rock landscape at that time was littered with frosty synth-

pop acts or "new wave" bands sporting skinny ties and even skinnier songs. So the sonic assault launched on "Days"—beefy blasts of guitar, frequently drenched in feedback, supported by solid, often-swaggering rhythms, and topped by Wynn's Reedy bark—hit with blast furnace intensity. The Syndicate sound most commonly drew comparisons to the Velvet Underground and the Crazy Horse side of Neil Young. Less frequently men-

tioned, but also figuring prominently in the mix were alt-rock forebears Television and Big Star.

The songwriting was smart, literate and more than occasionally dark. It had real substance and heft, further distinguishing the Dream Syndicate from the zillions of wimpy, faceless or otherwise

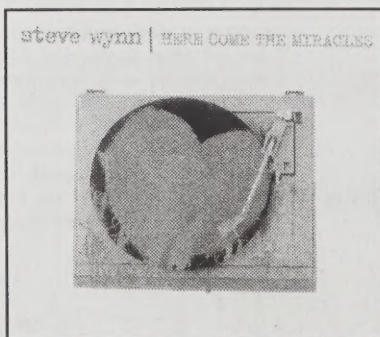


lightweight groups making records and clogging the airwaves then. For the same kind of reasons, the Syndicate also stood as the preeminent member, if not the leader, of the so-called Paisley Underground scene, consisting mainly of L.A. bands that were similarly pursuing 60's-influenced, psychedelia-tinged, guitar-oriented rock, but yielding lesser, lighter results.

And this thumbs-up didn't just come from their peers, or rock fans seeking sustenance, and thrilled to find it. Rock critics went nuts too, all across this country and in plenty of other countries, as well. But perhaps the most enthusiastic acclaim came pouring from the critics in their backyard of Los Angeles, not exactly known then or now as pushovers. But there were loud, prominent raves, and lots of 'em—I believe the Los Angeles Times named "Days" best album of 1982 in its year-end poll of the paper's critics and contributing pop music writers.

Needless to say, perhaps, it was an enormously exciting, grand time. Still, not long after this, Kendra Smith left the band to pursue her own career (see Clay Allison, Opal, etc.). And, while the Syndicate continued to make excellent records—arguably, one or more of their subsequent efforts is at least the artistic equal of "Days," but that's another article for another time—and make personnel changes, and finally called it a decade, disbanding in 1989.

Wynn rather quickly shifted into a solo career, turning out some excellent records, including the very first one, "Kerosene Man" and also participated in a number of side projects, like making records and performing shows in Danny & Dusty (with Dan Stuart, leader of Green On Red, another Paisley Underground stalwart) and Gutterball (with members of House of Freaks, The Long Ryders, etc.), among a zillion one-off and other undertakings.





But nearly 20 years after hitting the heady heights and rave reviews surrounding the release of "The Days Of Wine And Roses," that zealous acclaim was echoed both for that same Syndicate record and for the solo Steve Wynn.

In the spring of 2000, Wynn released "Here Comes The Miracles," a sprawling, 2-disc set with a cover tag that declares that this is "Steve Wynn's Exile On Main Street, his Zen Arcade, and, yeah, his Physical Graffiti"—a statement that is simultaneously tongue-in-cheek, bristling with bravado and, as it turns out, pretty damn accurate. Heck, after a few dozen listens, the same could be said for the title.

Indeed, while you'd think choosing that title and making a double-album practically invites critics to come gunning for you, "Miracles" has generated a whole new pile of flat-out raves:

Jim DeRogatis of the Chicago Sun-Times called it Wynn's "strongest album in a decade," Rolling Stone's Davis Fricke said it sounds like "Townes Van Zandt hitchhiking with Crazy Horse," and Bob Mehr of the Phoenix New Times as positively expansive, writing that "Miracles is a grand, sumptuous statement, simultaneously forward looking and anchored by nostalgia. It is, quite simply, the best album of the year, but more important, it succeeds 'Days' as the highlight of Wynn's rich catalogue."

Wow!

But even someone less effusive, but who appreciates no-frills rock that's brainy and heartfelt would be hard-pressed not to gush about "Here Comes The Miracles."

OK, so Wynn is the only KDVS alum aboard here, but otherwise the musicians are stellar, featuring such fine, feisty and like-minded player as ex-Come and Codeine guitarist Chris Brokaw, the sleek and muscular rhythm section of Dave DeCastro and Linda Pitmon, and former Green On Red keyboardist Chris Cacavas.

They erect a sweeping variety of rock backdrops—the chugging, bouncy organ-oriented "Let's Leave It Like That," the title track's charging distortion-drenched guitar (and sitar!) freak-out, and the gently loping distant cousin of Philly-soul-meets-The Beach Boys called "Morningside Heights" to name just three of 19—over which Wynn spins an assortment of rock-noir yarns.

While the "Miracles" music covers tremendous ground, much of it still boils down to lean, man garage rock—in the very best sense of the term. In fact, far more than Wynn's previous solo efforts, this record includes several



tracks that share a close sonic kinship with the freewheeling Dream Syndicate sound, not the least of which is "Shades Of Blue," which even has a lyrical nod to "Days" ("...in wine and roses...").

But the similarity is pretty superficial—to suggest such tunes would be interchangeable parts would grossly overlook Wynn's continued, significant growth as a songwriter. (Not that anyone would look down their nose at Syndicate classics, least of all Wynn, who helped with the Rhino re-release of "Days," which features extra tracks—and divided his recent live shows into half solo material and half "The Days Of Wine And Roses," played in its entirety.)

Twenty years ago, he might've written a song that sounded like "Shades Of Blue"—hell, he wrote a bunch of 'em—but not that says what it does, speaking in the rich, reflective voice of someone who's lived a while and changed a lot.

But Wynn's tremendous songwriting gifts and accomplishments—and that wisdom—may be presented in their single best shot on the album's closing piece, "There Will Come A Day," what may strike some as a classic case of saving the best for last. In the first half of the song, Wynn ponders the people who've screwed him in his life, and his initial, knee-jerk response is retribution ("I found myself on my knees/Wishing pain and suffering/On all my enemies"). In the hands of a different writer, or a different Wynn, the song might've ended there. Instead, he switches gears, veering toward tolerance and forbearance, if not forgiveness:

*But as I made my wishes  
And as I cast my spells  
I stopped myself and said a prayer  
And said these words to myself  
There will come a day  
When all of the evil  
Will be washed away  
The patient will be rewarded  
And all their tormentors will pay.*

These words are enveloped in a wonderfully spirited, uplifting tune—rolling rhythms, slithering slide guitar, swelling organ fills—and the very last sounds you hear are some final organ notes and people applauding. Whether they're clapping for the song, the album, or Steve Wynn is unclear, and couldn't matter less.

All you know is that you feel like clapping too.

## FEATLESS MEATS

By sondra

Sometimes I'm wondering  
What's the beef doing in the gravy  
Why does it sit there for me  
Not good enough by itself  
Had to cut part of it off, boil it into a broth  
Then whip it, cream it up, thicken it  
Almost to the consistency of the original beef  
And then lay it in a pool of itself  
And then it is ready and good  
If you say so.

It's also with honey pies  
You're starving  
So you gobble hungrily  
And it rolls around in your stomach  
Pokey honey and pie  
Would rather feel like puking than starving.

Which is which  
Which pain is this  
Energy mutilated, regurgitated  
Splinters in the smiles  
Prop them open, even when tired  
Thank goodness  
Rather be a part of nothing  
Than a whole of something



# THE VINTAGE VINYL EXPERIENCE (SLIGHT RETURN)

By Timothy J 'Kicksville' Matranga

These days all you have to do is blink your eyes and another vinyl record shop in the area has closed its doors for good. Over the years I've visited many a record store in the Sacramento/Davis area and there's been an assortment of good & bad here.

In the Groove Records in Carmichael was one store I went back to again & again all through the 90s. I scored nice albums there, reasonably priced, that I hadn't seen in all those hipper bay area stores. I eagerly anticipated opening their front door since I knew I would find at least *one* good album there (as opposed to my current used vinyl shopping woes). You can't beat an original Freak Scene LP for \$15 or a mint Wipers - Over the Edge LP for \$4.95. Something good always turned up here. They had a decent selection, not a ton of garbage like many places. In the Groove had been under different ownership several times. About a year ago, the owner passed away and the previous owner, Greg, took over to keep the store going for a while. The owner who passed on was a super-friendly guy who, like Greg, knew a lot about music in general. Didn't get a chance to talk to him that much before he passed away though. He was there for a year or two at the most. Considering circumstances, perhaps it was time for Greg to close up the shop for good.

One store I used to visit on occasion was the volunteer-run Hindenberg, once located behind Time Tested Books in midtown Sacramento. The focus here was on new punk vinyl and some odds and ends in used vinyl. It's gone now, but there's still a tidy bin full of well-selected records inside Time Tested Books, last time I swung by anyway. The man who was in charge, Scott, is a DJ at KDVS.

Sounds Enjoyable, right across the street from the Hindenberg, has no more vinyl to be found inside its walls. As of three years ago, the owner purged all his record inventory and decided to go into the vintage clothing business.

It's now called 'Ed's Threads.' In chatting with him a few years ago, I found that his vinyl business just wasn't thriving despite a decent inventory. His folk and soundtracks sections were underappreciated. Some time ago in the 80's, there were two Sounds Enjoyable stores in downtown Sac. Later it was consolidated into one store. Years ago I found a mint first press UK import mono Beatles White Album there for a low \$15. Also happened upon a sealed original Rosemary's Baby soundtrack for \$8. Sure can't complain about that! This is also where I found my first mint copy of the Silver Apples / Contact LP, which I will always attach importance to, as well as and a few of those biker soundtracks on Tower records with Davie Allan on guitar, all in one spot in the understock. No one seemed to look there, although it was chock full of good vinyl. Guess it's that "Sacramento effect" I've heard of.

Ye Olde Record Shoppe in Diamond Springs is closed for good now too. At its peak, this was a remarkable store full of fantastic records. I must admit I found more than my fair share of good records there over the years. In the late 80s and early 90s, I'd go up there and spend a full day looking through the vinyl. One time I really pissed off a fellow record-hunter by buying up several dozen used '77-82 punk 7"s priced at a buck apiece in his new arrivals bin that day. I put most of them in my "to buy" pile on sight. The proprietor of the store, an old coot named Bruce, was well liked in the Sacramento area for his low prices and friendly service. He spent his last years confined to a wheel chair. I remember one time a pair of scum dealers were tearing through his 45s and left boxes scattered all over the floor when they left. I helped clear a path so Bruce could at least wheel himself through to the bathroom. One time I was there on a Sunday and the Super Bowl was on. I am not a big sports fan. I was the only customer in the place all day. The last time I was there he was cutting deals like I had never seen before, as if he did not care about price. This was odd to me, since I did not ask for a discount. His prices were already very low to begin with. The average LP here, no matter what it was, was priced at \$4. In turn, nearly all 45s were \$1. Didn't matter if the record was by the Twinkeyz or Twink, Elvis or Elvis Costello, Nick Drake or Nick Lowe, Love or Love Tractor, Funkadelic or Psychefunkopus, James Brown or Bobby Brown: They were priced on the same basic pricing scheme. I remember a customer once asked him if there was a "collectible" records section, hoping to find the best stuff all in one part of the store. Bruce looked away, waited a second, and then replied, "I don't sell any goddamn collectibles!" The guy was taken aback, but I laughed aloud at the time, because I understood. To Bruce, records were records. What's important is that, yes, he recognized that some were more valuable than others, on some level, but he had the good business sense to know people weren't trekking all the way up the hill to Diamond Springs to pay \$40 for a Strangeloves LP. Instead you could score it for \$4, that is, if your timing was right, and you came in when he'd just purchased a good collection. That would make the trip worthwhile. The lure of the score is why so many folks came back to Bruce. There were many times when I left that store with a large amount of records that I would have not found otherwise, and I spent relatively little. After Bruce's death, the entire inven-

tory was sold for a low price from what I heard. There will not be another store like this anytime soon. I'll always remember his wall of oddball 45s, what he called the "obscures." This section took up a whole wall. It was just boxes upon boxes of thousands of vintage 45s, all neatly sorted though. I found it surprising that he made divider cards for every single artist, even though in most cases there was only one or two 45's by that 'obscure' artist. In this section I found many killer garage 45s, including the Opposite Six "I'll Be Gone" and Richard & the Young Lions "Nasty."

Just about every record fan in Sacramento has been in Records on K Street at one point or another. This store, whose real name is simply 'Records,' has been known as many things by many different people. They've called it Ed's Records, The Record Shop, K Street Records, The Museum, etc. There are more records here than there are in all other stores in Sacramento combined. Well over two million records with all vinyl combined. Yes, this is the store pictured on the foldout cover of the Entroducing DJ Shadow double vinyl. In Mojo magazine there was a quote of some record dealer in London who saw that album cover and said 'That's what I want my record store to look like! Records everywhere.' Sacramento has a real underappreciated store here. Most people I know like to put this store down, as if it's a big joke. Yes I know: some Sacramento vinyl fans have gotten burned there at one point or another. Maybe they got tired of seeing all those common records that should be three bucks priced at ten times that. Call me crazy, but I think those wacky old price tags add to the charm of this place. Kevin took over the business from his father, Ed Hartman, who passed away earlier this year. Ed was well known for his love of vinyl and tons of it. 'Records' was his life's work and he carved out a legacy with his store. Customers from all over the globe have passed through this huge store. I've been there many times in the past, and have found good things each time I went down. Anyone need a spare Goliwogs 45, a sealed original Centurions surf LP on Del Fi, a mint Astro Sounds from Beyond the Year 2000, or a spare Sam Gopal or a Deviants album? Anyone need a case of David Chalmers private press lps? A stack of Lawrence Welk 8x10 glossy promo photos? Well of course you do! Many nice pieces. Like records by the Neighbor'hood Childr'n, Sun Ra, Ornette Coleman, and the MC5. Sealed records from the 60s? Sure! Back in the late 80's/early 90's there were plenty of 'em there. It's more difficult to find rare quality pieces *anywhere* these days, obviously, as time marches on. Garage, psych, and surf 45s on small labels? All gone. Dealers scooped 'em up. Funk/northern soul? Well maybe. One of California's more remarkable jazz album selections too. Put your nose to the grindstone and don't be lazy. Hit the right box and you might find that record you thought you'd never find. One day a dealer was up at the counter buying seven still-sealed original copies of Blue Cheer's Vincebus Eruptum albums he found in the basement, but he would not let me buy even one of them. And two of them were monos. He bought them all to resell at the Austin Record Convention. I'm sure he made a tidy profit. I've heard other people say everything is overpriced here, but there's still some diamonds in the rough. Who knows how long this place will be around? Hopefully it will be here for a long time to come.



And then there was Record Heaven. This was a very typical used record store. I did find records here on occasion, up until '97, at which point they packed it up and relocated the entire store to the Seattle area. As they were boxing things up, I was in the store shopping, and the manager was whining loudly about Sacramento in general. "What will the kids here do without us to sell them their Winger cassettes?" he yelled sarcastically. Clearly, the manager was burnt out on Sacramento and the way things were changing in the used vinyl market. Before they closed for good I snagged a Chocolate Watch Band 45 on Uptown for 50 cents. Although this store was average, I hope things went well for the new store in Washington State.

And yes. There were many other stores I visited once or twice that lasted between six months and three years. I'll pay a brief collective tribute at this point to all of these stores. In some cases, I don't even remember the name of the stores. Those that failed went out of business for many different reasons. They never got their act together financially. They never made a profit. From the get-go they were not in it for the long term. They were just kids there to hang out. Most of these stores were just a bunch of garbage records. They did not know a good record from a bad record. They just figured they throw a bunch of randomly selected records out there in the bins and see what happened. Although some stores I liked failed for reasons I know not, I have proven to generally be very good at predicting if a record store would last or not. In some cases I'm not sure how some of these stores even lasted six months.

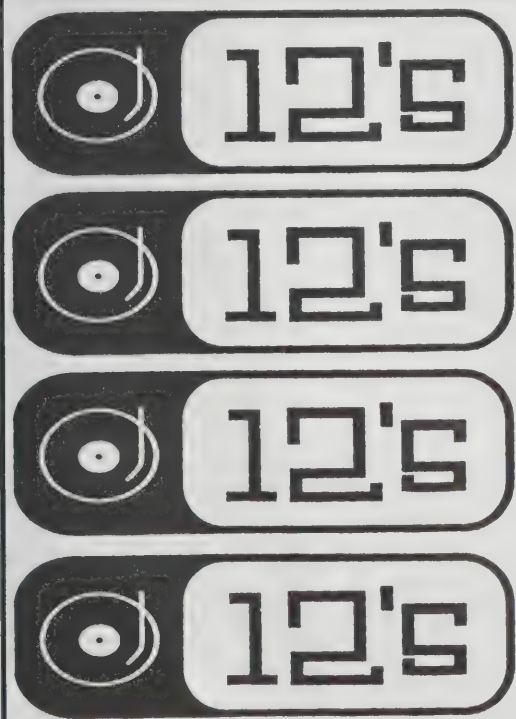
The reality has hit home. Soon, very soon, we will live in a day and age when old-school used record stores like those above are gone. There are a dwindling number of alternatives as to where to find used vinyl these days. Every time I turn around a new Amoeba Records is opening somewhere. Everyone loves Amoeba. They represent a hipper model of what a successful record store should be doing. They go well beyond surviving as a vinyl (& other media) giant, but succeeding and thriving at it. But as a buying customer, last time I went to Amoeba I spent \$150 and came away with only 4 CD's and 7 LP's. Somehow this is disappointing to me. It's hard to feel good about buying records when you have to pay close to the top dollar for everything you want to get. I don't think I need to go there again anytime soon since most new vinyl they stock I can get through mail order sources. In their defense, I know many people who think Amoeba is the greatest thing since sliced bread. Some people drive from Davis to SF just to go to that store. In case you didn't know by now, Amoeba recently opened a new store in LA and I've heard it's even bigger than the one on Haight Street in SF.

Also, the internet is always an option when shopping for used records. Ebay, Gemm, Musiestack, Metro-music, and a huge number of other web sites offer used vinyl. Perhaps the future of finding records is going to be all about the internet. Somehow that just can't compare to the physical experience of going to a record store and hunting for the records by hand and by foot. The smell of a huge vinyl store is part of the appeal. Picking that

one record out of the heap of rubbish. Scoring that underpriced rarity in the new arrivals bin. Finding something in the understock. Being there right when a new collection has just been purchased and scoring that way. That's what it's all about for the used vinyl fan. These elements are a major part of the used vinyl buying experience that may soon be gone forever.

There are very few good records that turn up in the thrift stores and garage sales anymore. You can't go that route anymore. It's not like it was in the 80s and 90s. I remember days when I got up at the crack of dawn, spent a whole Saturday record hunting in the Sacramento area, brought home a heap-  
ing stack of good records inexpensively, and still didn't hit every place I wanted to. Those days are almost gone, if not totally gone. Within the next decade, more vinyl stores will close their doors for good. They will make room for another Borders/Jamba Juice/Gap Megaplex, or perhaps a new Virgin Giga-store next to a Barnes & Noble and Cinema 12-plex. I have nothing against these businesses by the way. They do what they do very well. I won't grumble anymore about corporate record stores. They are here for good. We might as well get used to it. That may be all we have in the future.

Keep vinyl alive. Support your local vinyl shops. Chances are they could use your business.



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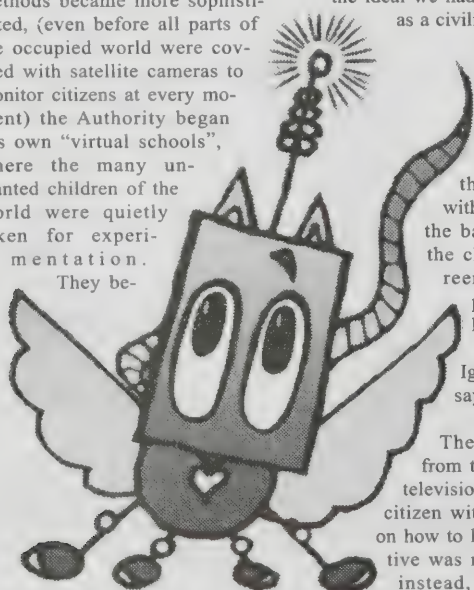
# Genuine Imitation

By Pir

The essence of unreality the Authority had wanted to impose upon its people had become reality.

As soon as the technology had been mastered, all citizens were under Authority mind control at birth. Never mind evolution, education, inhibitions. It had started with television and early computers more than radio, and had finally evolved into a lopsided maintenance of what was supposed to amount to the perfect society - using means that every paranoid has fearful delusions of. Years of tests were conducted for this common goal. Experiments began with clumsy remote collars, which years later evolved into cleverly implanted computer chips. Some of the methods were cruel in the beginning, used on death row prisoners to keep them from acting out in addition to the main purpose of "Operation Free Mankind". As methods became more sophisticated, (even before all parts of the occupied world were covered with satellite cameras to monitor citizens at every moment) the Authority began its own "virtual schools", where the many unwanted children of the world were quietly taken for experimentation.

They be-



came "model citizens". There all manners of control were tested for "the optimization of society". Methods and equipments were tested on their minds and bodies. Methods were developed to teach all able minds to learn information at amazing rates. This was all to create a super human, but a super human with very particular knowledge.

For instance, they wouldn't know anything about the secret society that from the beginning of radio had been masterminding their plan for long term world domination. They wouldn't know who picked the information for them to be programmed with. They wouldn't know what was not known, and did not know to question if there was anything they did not know. If there was a wall, one did not question what was behind it. Ever.

Certain things about the plan could easily be perceived as positive. All extremist religious motivations were programmed out. Doubts of existence, meaning, or purpose in life were no longer the regular daunting questions. Depression and suicide were a thing of the past. War was gone and violence was almost nonexistent, except when stimulants were occasionally overused. Racism and bias did not exist. Appreciation of the descendant cultures of the citizens were encouraged, but access to history limited, as it might conflict with the nature of non-bias. Careers were fulfilling and productive, no matter what they were. It was understood by all citizens that they were a part of a great society, a society that had overcome the ills of centuries of woe created by imperfect human nature; and that their life was the ideal we had all been striving for as a civilization. As part of the

programming, this was hard to disagree with. And certainly, one had no other choice but to agree. Minded by the Authority from birth, with all knowledge from the basics of language to the choosing of their careers taken care of, people seemed very happy.

Ignorance is bliss, they say.

The basis of the plan from the very beginning of television was to saturate the citizen with a new perspective on how to live life. The perspective was not a moral one, but instead, profit-based. The

marketplace would supplant culture, become culture. It was a slow process. No one was aware at first how advertising was really affecting their sensibilities. But suddenly, there were so many things that one needed....

The effect even primitive methods had astounded the men behind the big desks. It was relatively easy to program citizens! Over the years, the society watched and applied the learning of generations behind their methods to perfect them. As life molded to their ideas applied from the study of columns and rows, diagrams and polls, they gained power over the minds of a new humanity.

Information was slowly adapted to bring around even the most stubborn. It was easier than they would have thought, once they found out about "mirror neurons" in every human brain. These neurons fired every time an action was performed or observed.

Therefore, to observe the action was submissively to train for the action. So, all that needed to happen to control billions of minds was constant repetition of ideas they sought humanity to uphold and perform. This was the gloriest age of advertising. Over decades, versions of religious texts were simplified and retranslated. Retranslations subtly altered moral and intellectual values presented into those desired by The Society over time. For King James, maybe it was a fine way to collect taxes that snuck its way into his version of the Bible. By the time the statisticians, economists, and decision theorists got a hold of The Book, they knew how to target citizens all over the world, adapting methods for each culture and religion, just like Coca-cola.

Ironically, vices were especially encouraged. By the end of the second millennia, it had already been proven that beer and cars could be sold by subtly promising sex as a result. Sex was the best motivator for consuming...it appealed to the basest of natures. Another benefit from the studies of The Society was that they determined that making idols of scantily-clad women seemed to create more scantily-clad women, and more women who tried really hard to be perfect...that is, with perfect bodies! People started to do everything to look the way they were shown they should, even the Bible became Barbie and Ken inhabited!

As time went on, various kinds of advertising crept in around the globe - on bull horns in India, banners on zeppelins over the Grand Canyon, ice sculptures in Greenland - all to slowly bring the world around to one common goal, whether they were aware of it or not. Each presented a goal that the native local citizen would aspire to, be it to bag an ice fish, get a boob job, or find berries in the scrub. Along with it, an "idealized" version

of that person was pictured, successful in meeting the goal. Often a product was offered to create this ideal image. When there was no product, the ad was still there to give the citizen the impression of wanting to be the person in the ad - what you see is what you want to be. Often there was some sort of faux moral purpose to the advertisement - an Authority ad discouraging or encouraging behaviors according to the overall plan. "Ignorance is Strength" (thanks Orwell).

It may seem hard to believe that the diverse people of the world with so many ideas (all of which with something to offer to make humanity more whole) would have succumbed to this so easily. But the world was in a slow rotating chaos of age-old woes and new discontents. Authorities were weakening individually, financially, and in the minds of their citizens. Individuals in industrialized nations were acting out against each other in response to overpopulation and psychological instability caused by their frustration with seemingly staggering life problems, unable to deal with larger issues in the world because of the filling out of myriad forms and the constant depletion of the bank account...because of all those things you need. The youth were out of control, always seeking the next thrill, or acting out their emotions, ignored by parents too overwhelmed to think of them or world problems, to be sure. All over the world there were all manners of problems; from sweeps of deadly diseases, to religious wars and starvation. Natural disasters threatened the world. War always seemed to be on the edge of erupting somewhere in the world, and many believed it would be Armageddon when it did. And even worse, they couldn't wait for the earth to be destroyed! Adorned with black they lamented life, or in pale polyester suits condemned sinners to the justice that would come



on that day, when they themselves could be glad to stop feeling guilty for taking parishioners money...they were right about Jesus! And they'd get to see God, of course. They hoped.

Then cleverness overcame all other plots devised in the name of "civilization". Not just cleverness, but an intricate international plan to "unite" the world. The Society had been poised to take hold of the turmoil they saw boiling in the world to present their new plan. They had really been behind the confusion, turmoil, and dissatisfactions of the world. In fact, they had helped create it with their ingenious methods of media information control that sheltered the masses from the information of what was really happening. Ignorance was imperative for confusion and turmoil! But even if there wasn't turmoil in the world by golly, they made it look like there was...otherwise the plan of "Operation Free Mankind" could never take hold! All they had to do now was create the illusion that they had a plan to turn back anarchy and certain death...but it could only work if citizens cooperated without questions. Of course if they didn't...they would find out what would happen later, and in private. The world was allowed time to consider the offer...they were given the choice of imminent war or the next stage of civilization - a happy place! One where *everyone* gets along! All it took was a little counseling of the "right" kind every week, a close inspection of the health of the children, and possibly a prescription to "improve one's outlook". It's even possible that radio waves or some other sort of remote method was used to encourage proper attitude. Even the most doubtful, the devout, had a hard time accepting Armageddon as the only eventual truth when presented with a possibility of the real thing (or at least a believable idea of it) *and* a totally radical positive alternative for everyone.

We appear to be a great democracy (because we are all programmed to agree). There is no hunger, there is no unrest. The world is like one great big Mall now, nothing could be changed that would make the world more perfect. We appear to operate completely without an Authority...but it's because we are the Authority's program.

In this modern age, the plan seems to have achieved perfect results. There is nothing to show that it hasn't. And no one to announce if it did.

# a holiday Conversation

by France

A few people were gathered for a holiday-ish sort of evening. There was a new mother with her first-born 2 month old, a 24 year old computer expert and gaming addict, a 26 year old new ager/scifi devotee, a 32 year old computer graphics expert and xbox game designer, a 45 year old financial corporation middle manager and new age books on tape consumer, and yours truly. The discussion veered toward the 9/11/01 tragedy and then the arguments began.

The new mother was adamant. If someone threatens my child, I will kill them. I mean it...She would say defiantly. The 24 year old was saying that we are justified in retaliating as it was definitely a crime against our nation. The 32 year old had recently bought ammo for a high powered rifle for which he had obtained a permit...just in case he had to either defend his home or go into the wilderness and hunt a deer or elk for his survival. The 45 year-old manager spoke of immediate anger. How dare anyone intrude upon American soil in this manner? She reported feeling a thirst for revenge.

When I brought up the harsh conditions of the Afghans at the moment, along with the horrors perpetrated by the US in the past, she retaliated with two arguments. One was that perhaps the Afghans had, on a karmic level, undertaken to live a life of suffering and that their misery was just their fulfilling a contract with their higher selves. The other was that she was sick and tired of hearing about the bad things the US

had done over the years as the US had certainly done more good than any other country in the world.

I wish I could state I was totally loving and measured in my response. To the karmic stance, I replied "Cop Out".

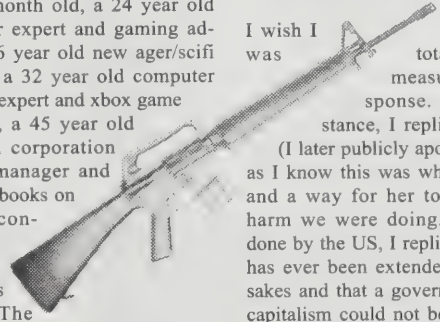
(I later publicly apologized for this as I know this was what she believed and a way for her to deal with the harm we were doing.) To the good done by the US, I replied that no good has ever been extended for goodness sakes and that a government based on capitalism could not be held up to altruistic ideals. It was an oxymoron. When it was mentioned that there were internationally legal means by which we could appeal without placing millions in jeopardy but that we may have sort of shot our chances on this one since we had effectively pulled out of several international agreements this year, it became clear that legal recourse just wasn't satisfying enough to most everyone. Blood, somebody's, had to be shed. The past, up until 9/11/01, was unimportant.

As I steered the conversation unto the death penalty, half the group was for it, and half against. The new age/45 year old manager explained how she had finally gotten to the point where she sometimes flushed spiders while offering a prayer rather than just taking them outside. Yet she felt that some people had chosen karmically to live in a society which endorsed the death penalty and therefore committing a crime in such a society entailed their agreement that they should be executed. Others just felt that they just didn't see supporting someone in the prison

system. Others felt it was more humane to kill a prisoner than to have them deal with the horrendous conditions in our prisons. The Moratorium on Executions in California was explained. We all agree that the death penalty isn't equally administered and that waiting until we find a better way might be a good idea. I submitted that, at the heart of the matter, we all have to decide our own personal ethics.

We either believe in killing. Or not. The in-betweeners are looking at issues of ego or control or fear, but not of life or death. First and foremost, we are all part of the human civilization, whether we choose to be or not. Whatever

political and social definition we choose to assign to this lifetime, such as democrat, republican, independent, Christian, Buddhist, Jewish, or Muslim, Atheist or Neo-Pagan, we can still not choose whether we are male or female, straight or gay, black or white, physically strong or challenged. At this moment, however,



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# How the Arabs saved Astrology

by Michael Mercury

A strong argument can be made that the Arabs did more than save Classical Greek astrology, they also saved many important historical and philosophical works. It was the translations of Plato, Aristotle and the Hermeticum to name a few of the texts that were saved. It was the desire for knowledge and the tolerance of Islamic rule that helped preserved the ancient classical texts that led to the survival of astrology.

The word "Arab" comes from an old Semitic word meaning, "desert". They were a nomadic people that used a lunar calendar, they were polytheistic in their religious view and they used the stars for navigation. The night sky represented more than navigation, the stars were their most direct connection to the Gods. Since recorded time man has had a relationship with the heavens. The oldest astronomical and astrological evidence to date are notches on a carved animal bone dating back to the old stone age 15000 BC, it shows a correspondence with the lunar phases. With astronomical evidence this old, it gives one an appreciation of how the stars played an important role for man. If men were to travel long distances they had to travel at night due to the heat of the desert, thus, night travel was necessary and the stars were a practical navigational tool for migration. For survival it was essential to know where you were and to know where you were going. The stars provided a map that could be used, and it must of seemed as if the stars were a gift from the Gods. The stars gave man a sense of awe in the face of eternity. It is important to trace how Arabs saved astrology.

It was the sacking of the Rome by the Goths in 410 CE and then the Vandels in 455, which lead to the end of the Roman Empire in the west by 476 CE. Perry writes "the fall of the Rome, was a process lasting hundreds of years; it was not a single event that occurred in 476 A.D. second, only the western half of the Empire." (1) Learning and education went into a major decline, however, the empire continued in the east with Constantinople (modern Istanbul) as the capital. However, learning and education had been declining for some time and eventually the Platonic Academy in Athens was closed in 529 and once again scholars took their precious texts and sought out cultures of intellectual tolerance. Holden supports the idea of Greek texts arriving in Baghdad, "A steady stream of Greek books began to flow into Baghdad and other centers of learning. They were translated into Arabic and made available to the public." (2) To show the cross culture of ideas and astrologers Holden goes on to say, "There were also Greek, Persian, and Hindu astrologers at court in Baghdad." (3)

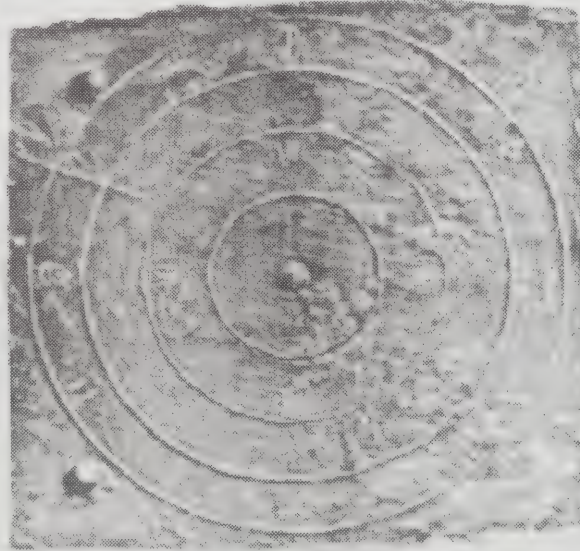
Mohammed was born into the ruling class and an unlikely prophet, however, Mohammed had a vision and in his revelation he wrote the Koran, thus he pronounced the 'One God' among tribes living in a polytheistic world. His religious transformation established one of the great world religions. In the year of 622 Mohammed fled Mecca for his life and went to Medina where he initiated the Islamic religion. After years of Mohammed converting Arab tribes to Islam, the Muslims captured Alexandria in 642 and within a century they were in Spain, North Africa, the Middle East, and Persia to India, spreading the word of Islam.

While the house of Wisdom was being established in Baghdad, we also find the foundation of Islamic astrology is around 770 CE. The arrival of astronomy known as the Sindhind is considered the starting point of the new established era of Islamic astrology. A well-known astrologer came to Baghdad in the 8<sup>th</sup> century, he was Kankah who brought many books and as Holden wrote "Unlike Ptolemy's tables, the Indian tables gave positions in a fixed zodiac." (4) This gives us an understanding of how Indian astrologers had a minor influence with Arabic astrology. From Persia and India astronomical works were brought to Baghdad and this is when Arabic astrology appears to have taken shape, even though it was largely Persian in method at this time. Scholars from around the world were gathering in Baghdad. Rob Hand writes "Theophilus of Edessa an important bridge between Greek and Arabic astrology" (5) Astrologers like Theophilus studied, discussed and exchanged information about astrology among their fellow astrologer from various regions of the world. Thus, astrology was influenced by Egyptians, Greeks, Persians, and Syrians with a number of Jewish writers contributed to the body of work. The Arabic cultures contributed a great deal due to their translations of written works that were brought from the conquests of the Islamic Empire. Information arrived in Baghdad with important texts and knowledge of astronomy/astrology, medicine, material that had never been seen in this part of the world.

In Western Europe, the revival of higher learning in Europe which began in 770, the Frankish tribes came under the rulership of Charlemagne. Charlemagne was crowned as the Roman Emperor (800), and this created the Holy Roman Empire. With the crowning of Charlemagne this started the power struggles between popes and the various rulers that were to come to power in European. A monk named Alcuin became the chief minister and the tutor to Charlemagne, known as the Frankish Emperor. Education and literacy

was encouraged and schools were established and Alcuin also known as an astrologer, he was responsible for setting up the first cathedral school. It must be said that Alcuin was limited in his knowledge of astrology. We don't know much about the state of astrology at this particular time, however we know that omens and comets had significant meaning among the astrologers of the time. The need for knowledge grew and this demonstrated the importance of the Arab centers of learning where the texts of the ancient classical works of Greek philosophers were stored.

We find Astrologers were casting horoscopes around the beginning of the first millennium. The Church objected to astrology but rulers often used astrology for their own use. The Church brought to education a pursuit of higher learning and spiritual understanding. The seven liberal arts consisted of the Trivium; Grammar, Rhetoric and Dialectic plus the Quadrivium; Arithmetic, Geometry Music and Astronomy. The first three subjects were necessary to understand the Quadrivium. The Quadrivium was studied by a few in the Middle Ages, hence, it opened the doors to Gnostic Mysticism. The Quadrivium was studied in theory for the understanding of the scriptures, ironically it kept the basic tenets of astrology in the astronomy portion of the Quadrivium, thus extending the survival of astrology. The demands of knowing mathematics and the understanding of the Quadrivium required more books of learning.





One of leading astrologers was Masha'allah (c740-c785) who happened to be Jewish from Basra, even though he was considered an Arab astrologer. He was often cited as an Arabic source for Latin astrologers. He was associated with fixed stars, according to a treatise that existed only in a Latin version from the Arabic. He wrote a book on the 'The Construction and Use of the Astrolabe'. When Masha'allah was a young man he had the unique opportunity to be a part of the founding of Baghdad. He authored over two dozen books on astrology and was considered the authority of European and Arab astrology. He was known to have written a book on (solar returns) 'The Revolution of the Years of Navities' but it is possible that he had read a Greek texts on this form of astrology but history is vague on who is given the credit of Solar Returns. Holden writes, "The invention of these two techniques may therefore be credited to Masha'allah, although it is possible that he found them in the now lost books of some earlier writer or writers." (6) This quote is in reference to Solar Return charts.



Another important astrologer was Abu Ali Al Khayat (c770-c.835) also known as Albohali, he was Masha'allah's student and wrote more than ten books on astrology. His work was influenced by Dorotheus of Sidon who was considered Greek even though he was Syrian. Albohali, had an Islamic knowledge that God's truth could be revealed through different beliefs. This allowed views like, Neoplatonic, Neo-Pythagorean and the Hermetic teachings to be translated. His influence was felt many century's later, where he was cited by Jean Baptiste Morin (1583-1656) in Morin's text the Astrologia Gallica. Holden writes "and in fact Abu 'Ali does use house rulers extensively, in contrast in Ptolemy. However, unlike Ptolemy (and Morin) Abu 'Ali followed the standard Greek tradition in using Parts." (7) Morin disagreed with Albohali's use of the triplicity rulers. Morin studied Albohali in the seventeenth century, this illustrates the impact that Arab astrologers had even into the Renaissance.

Al-Biruni's (973-1048), consider a universal scholar who was compared with Ptolemy, however he was an astronomer unlike Ptolemy. He wrote a book called the 'Elements of the Arts of Astrology,' which was more than a text for astrological prediction, it offered a system to understand the mysteries of fate and free will. Al-Biruni was a devout Muslim who had absorbed Hindu knowledge, after spending several years in India. He also learned Sanskrit and studied with the astrologers of India. He studied the Hermetic works while remaining true to Islam. He showed how astrology was a way of understanding God. He was knowledgeable about mathematics, astronomy, astrology and wrote many books on various related subjects, like mathematics, one could say that he was somewhat of an early version of a Renaissance man. His works were translated into Latin in the twelfth century.

The philosopher Averroes who was Jewish and was also against astrology, lived in Spain and brought Aristotle to Europe. Aristotle had a great impact on the developing philosophy of Europe. It challenged the prevailing thinking of the time. It questioned basic tenets of the Christian dogma and it conflicted with what had been accepted in the past. By the eleventh and twelfth century European philosophers and theologians sought Islamic astrology. Aristotle provided a method of understanding the natural world, which was a mysterious and uncompromising world in the Middle Ages. The need was based on the efficacy of planting cycles, lunar cycles, there were medical implications, and the need for a universal understanding of the cycles concerning time which was determined by the heavens.

Claudius Ptolemy's classic work, the Tetrabiblos, was not translated until 1138, this translation of Arabic into Latin caused a reassessment of this ancient science because Islamic astrology was having an influence on Christian thought. The process of translation was a desire by western scholars for true learning of the ancient classical world, like science, philosophy, astrology were inherited from the Islamic world. However, astrological texts were the first to be sought out and translated, this suggests that western scholars were interested

in astrology as well as Aristotelian philosophy and classical science. Due to the military and predictive applications, astrology was probably more popular than astronomy or mathematics.

It was understood that human reason could aspire to divine thought. Therefore, there was an appreciation of classical philosophy, including those schools that supported and wrote about the knowledge of astrology. There was a close connection between astrology and healing the sick, the study of herbs for eating and healing take their roots in the ancient science of astrology. Astrology was also used to predict the time of someone's death and this made for potential dangerous political use. Life as an astrologer at this time was a precarious occupation. Due to the in-depth study that was necessary there weren't many people studying or practicing astrology. To become an astrologer you had to have studied many years and know a great deal of all the accumulated knowledge up to that point. At this time Arabic astrology dealt with the destiny of the individual and like the hermetic astrologers they thought that the future was also negotiable.

Astrology provided insight into perceiving the human body and psychology, it helped establish social order. Astrology also provided meteorological information as an attempt to understand the world. Predicting the future has always been a fascination for man and by anticipating projected astronomical cycles man could possibly predict or anticipate events. European scholars were aware of astrology before the first Arabic translations and a number of works had survived in Latin texts since the fifth century. In the tenth century there was sufficient curiosity for European scholars to discover more about astrology, it could hold the ultimate wisdom of the universe. Holden wrote that, "Arabian astrology is the name given to the works of the medieval astrologers who wrote in the Arabic language in the period of time from about 790 to 1170 AD" (8) The twelfth century brought translations of Arabic material, after the first Crusade of 1096. Around this period the Western scholars began looking at Arabic texts to discover classical material. The works of Aristotle and his philosophy combined with the first universities, such as Cambridge and Oxford helped set the stage for the coming new age of the Renaissance. The Aristotelian knowledge was a dramatic shift in the medieval way of looking at the world. Scholasticism, prior this period was based on faith and the unknown, while Aristotle emphasized investigating the material world and what could be known.

Astrology survived the condemnation from the Islamic religion, which was similar to the Christian Church. Both religions had similar reactions to astrology, they had problems with the ancient science of the stars. Competition with knowledge was perceived as a serious threat to the power of the church and it's connections to the past pagan knowledge. New religions were always trying to establish their own Mythology by creating distance to the past pagan Mythologies. Yet many of the story lines and symbols of Islam and Christianity came from the original pagan myths, stories and legends. Even with all the objections from the religious sector, astrology became a part of the Islamic tradition because it was practiced on a regular basis because of it's practicality.

The Muslims didn't change astrology technically but they influenced and shaped astrology. The camel caravan trade routes maintained an important means of transportation and communication for the spreading of trade which included knowledge like astrology. It was the Islamic culture that was the connection and conduit for the ancient classical texts to be reintroduced into medieval Europe, thus saving astrology.

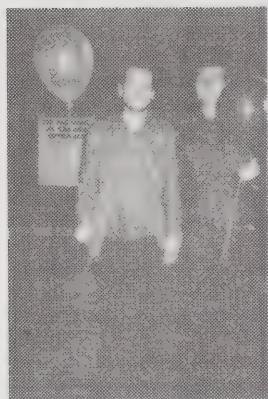
**Check out Michael Mercury's call-in Astrology show  
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- (1) Western Civilization a Brief History Volume I To 1789 Third Edition Perry Marvin Perry Baruch College City University of New York page116
- (2) Abu'Ali Al-Khayyat: The Judgments of Nativities James H. Holden MA translated from the Latin Version of John of Seville page 14
- (3) Ibid.
- (4) A History of Horoscopic Astrology from the Babylonian Period to the modern age James Herschel Holden M.A., F.A.F.A. page 103
- (5) Chronology of the Astrology of the Middle East and West by Period. Second Edition, Revised and Expanded, Written and Compiled by Robert Hand. Page 11
- (6) Ibid. page 105
- (7) Abu'Ali Al-Khayyat: The Judgments of Nativities James H. Holden MA translated from the Latin Version of John of Seville - page 14
- (8) A History of Horoscopic Astrology from the Babylonian Period to the modern age James Herschel Holden M.A., F.A. F.A. page 126



# THE PHANTOM LIMBS

in the Wax Museum



I saw the Phantom Limbs for the first time about a month ago at Primo's, a dive over in Oak Park in Sacramento. It was a crazy carnival-like goth-punk-type sideshow and the place was filled with plenty of insane barflys who just

added to the circus. All eyes were on Hopeless, the lungs of the Phantom Limbs. A snarling, creeping golem with an unidentified black substance smeared all over his body, he barked and ripped through the crowd and we loved it. I decided to amputate the other Limbs for this interview and focus on Hopeless. I picked him up in Oak-town and we made our way to lovely Pier 39 in San Francisco and the illustrious Wax Museum. I figured it would provide the perfect atmosphere for our interview..and something to talk about if I ran out of questions. So join us now dear reader as we venture into the catacombs of the wax museum...

We come across a glaring, grinning Joker-like Kate Winslett from Titanic...I take a picture and some photo alarm goes off

King Alcohol-what the hell was that?

Hopeless-it's the old flash alarm.

K-the sign says, "photography encouraged!"

H-hey look. Ghandi is looking at Hitler. Hitler is looking at me. Ghandi is just staring into space.

K- there's Nelson Mandela...ah, Mussolini! Cool! I have this really cool postcard of him in the ocean in this swinsuit and his big gut is hanging out. Its supposed to be some tourist-like postcard. God, their eyes are really spooky.

H-Hitler's so short

K-I think Hitler was pretty short...not as short as Napoleon but pretty short. That's where they came up with the Napoleon Complex. My dog has that. He's this small ass dog and he takes on any dog no matter how big they are.

H- a lot of cops have that too.

K-this is true.

H-I hear that beeping again.

K-yep, photography is encouraged...Saddam Hussein! Cool!

H- all their arms look like their just kinda thrown own.

I lean in to look closer at Saddam and an even louder beep goes off

K- Jesus Christ what the hell!?!?

H- they don't want you jumping in there and shaking hands.

K- okay, I think I'll start asking you questions. How did the band get together?

H-we had played with each other in L.A.. We knew each other from LA and been in various bands with each other and we all happened to move up here for different reasons and just kept in contact. Stevenson was getting a band together with Skot and they asked me to sing. That's about it.

K-Bill Gates!

H-that actually looks like him.

K-Holy cow!, Toulouse Lautrec was short!

H-did you see the Toulouse Lautrec movie?

K-no.

H-it was kinda sad. They all didn't like him because he was short. He had a riding accident or something when he was little.

K-oh, it stunted his growth?

H-yeah. Why are these wax people all so short?!?

K-maybe the guy that makes these is short and it shows up in his work. Okay here's another question. What kind of space are you in before you start a show? I was kinda watching you at that show in Sacramento and you had this really big blank stare.

H-a lot of times I'm really preoccupied and just tense and kind of withdrawn before a show. I have a lot of nervous tension. Like if I'm at home I'll just pace around and smoke cigarettes all day and try to think about what I'm going to do and what I'm gonna wear or whatever and I don't really feel very good.. I have to go to the bathroom a lot. But afterwards it's all good.

K-do you think that nervousness kinda helps your

performance.

H- I don't think its required but it just seems to go together.

K-that reminds me, where did you get your moves from on stage?

H-watching my girlfriends [past and present] and friends..how they move and I start picking up pieces here and there. Like sometimes I'm thinking while I'm dancing or whatever that I got that from this girlfriend or another time it'll be a different girlfriend cause I just watch them and pick up the moves that they have. A lot of it goes back to when I first started trying to tap dance to entertain my parents and it was just sort of spastic jumping around, tripping over myself, and I've held on to that dance all my life and just sort of incorporating things from different girlfriends and stuff. My girlfriend is Jessie from Subtonix and a guy in Tennessee saw us play and he asked if I heard of Subtonix because the way

I was moving on stage reminded him of them. And I told him while I was on stage I was thinking of her.

K-does she play sax in the band?

H-yeah

K-well, I was watching you and the way you move reminds me of Ed Sullivan. Do you know who that is?

H- yeah, the talk show host.

K-it's really bizarre. Don't ask me why, maybe its just my interpretation.

H-I think I kinda hunch up my shoulders sometimes-

K-that's it! It's the hunching that reminds me of him.

H-cause I wanna feel large.

K-is that were that comes from?

H-yeah, I'm trying to feel big and trying to feel immensity and spread immensity and largeness. More symbolically. I'm just trying to get that spirit so everyone can feel like they're just giants and fill the room and just have the essence of huge. I get on my tippy toes and try to imagine myself as a giant

K-like an actual giant?







H-yeah an actual giant. And I hope to spread that to other people so everyone can feel like their whole essence is filling the room. I'm what you might call manic/depressive except I'm usually depressive but experience manic states every now and then. One of the first times I felt this happening to me was several years ago and I was at an event at a college and I kept telling my friends with me that I felt like a giant. I felt huge. I was jumping all around and climbing on things. I felt I could do anything I wanted. I felt I could make people happy because I was happy and I could make people laugh and I did and I felt freedom and transmitted it to others. So sometimes when I perform I feel I am able to approach this state. Other times I don't quite make it.

K-are your dance/stage movements influenced by monster movies all at?

H-no.

K-okay that's good. I like the girlfriend answer better.

H- I won a dance contest at SpaceLand in L.A. it was a disco dance contest and I won a Barry Manilow picture disc.

K-sweet! Do you still have it?

H-no. I don't still have it.

K-how old were you?

H-this was like '97. I was 26.

K-did you have the whole disco outfit going?

H-no, no disco outfit. I used this move as part of the dance a lot (taps his inner forearm with his index and middle finger) and afterwards this girl said "I noticed you were doing a lot of moves like you were gonna shoot some heroin..would you like to go in the back with me and shoot some heroin?" I was like, "No thanks!"

k-how old were you again?

h-this was just a few years ago.

k-jesus I would have thought that was back in the 70's.

H-well that's L.A. there's a lot more drug usage down there. Kinda glad I got away from all that. There's a lot of people I played with in bands and stuff that died.

**We come across a display/ scene where two Hindu women look like they are buried up to their necks in sand. Looks that way to me anyway.**



k-I'm not sure why they are buried..

H-they're in the Ganges.

K-the what?

H-the Ganges. It's a really dirty river where Hindus bathe themselves and cleanse themselves spiritually.

K- so they keep their clothes on?

H-yeah they keep their clothes on.

K-it looks like green slime.

H-I think that's what the Ganges looks like.

K-have you ever seen History of the World Part I?

H-yeah I think so. It's by Mel Brooks?

K- yeah. There's this great scene where, um, do you know who Gregory Hines is?

H- the tap dancer?

K-yeah! There's this great scene where Oedipus is coming down the street and he's blind by now, he's gone through the whole ordeal and Gregory Hines sees him and says, "hey Oedipus, what's happenin' motherfucker?" So, you liked playing at Primo's....oh, sorry about your shirt by the way.

H-it was just funny cause I wasn't sure what that guy's intention was. I think he just did what he needed to do and he was alright. And afterwards everything was cool. He just wanted to rip my shirt because I ripped his shirt.

K-I don't know if you noticed this but you kinda broke up a potential fight during your performance there.

H-yeah.

K-the way you did it was pretty cool. I'm not trying to placate your ego or anything.

H- I figure if you get all huggy and homo on someone then their macho thing kinda dims down.

K- that makes sense.

H-I saw it done by Jesse Luscious of Blatz at Gilman years and years ago. Like big macho guys were going around just knocking everybody over in the pit and Jesse just comes up to them and gives them a

hug and they're like "what the hell, this guy wont let go of me" And it just kind of diffuses it.

K-do your shows always have alot of physicality?

H-it varies. I feel like I've been getting a little bit violent lately, but I wanna transmit the fact that I care at the same time. I'm not out to hurt anybody I'm just trying to get that energy going . At that Primo's show I accidentally hit this guy. I was doing this slapping thing and I didn't mean to hit him so hard, and I hit him really hard. After that I came up to him and kissed him on the cheek cause I wanted to make sure that he knew that I had no ill intentions.

K- oh! I wanted to talk to you about your record a little. Do you realize that your record was mastered by George fuckin Horn?!

H-yeah, I've heard the name. All I knew as far as his celebrity status is that he did one record with Dylan. I don't know what else he did.

K-as far as the west coast he is THE primo master of albums. I don't exactly know what mastering is...

H-yeah, I don't exactly know what mastering is either. We're not really sure what he did.

K-he mastered the Amadeus soundtrack as I recall.

H-really?

K-its probably one of the biggest selling soundtracks in soundtrack history. why did you become a singer?

H- I started off doing it with my band in L.A. I started out being involved in the music scene by booking shows and managing a band Skot and Mike were in.

K-what band was that?

H-they were in a band called Package. I was trying to book stuff in L.A. and eventually I just got sick of it cause it wasn't any fun after a while. I always wanted to have my own band so I got my own band together but we couldn't find a singer. I was playing guitar. We had a singer for a while but my bandmate got tired of him cause he was too monotone. So I had to sing cause we couldn't find anyone else to do it.

K-do you get some kind of satisfaction from singing?

H-I definitely get satisfaction because it's basically ... and this is like a stock answer I guess but its primal therapy and scream therapy and purging your demons or what have you in front of an audience. It's a healthy thing to do. Also touch therapy too. Be-



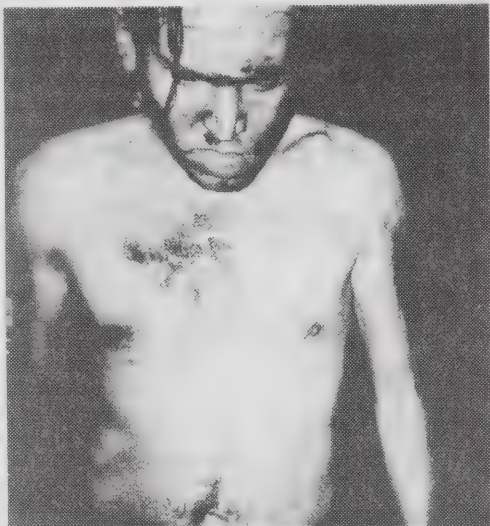




# PHANTOM LIMBS

## Interview Continued

ing able to touch people and interact on that level is something that people don't really do normally and I try to create a space where there's a sense of freedom. And safety also. Even though people are getting knocked around, I wanna convey a sense of safety where you can feel like you can be whoever you want to be and do what you want. So it's safe in that sense. The physicality of maybe getting sideswiped or something is just part of what happens with that freedom. Hopefully no one comes out of it feeling really bad. At our Halloween show was the worst case was. A guy got his knee dislocated. He's still limping because of that. He took it pretty well; he still talks to me.



K- I gotta talk about your artwork cause you do the artwork for the covers to all your records. Oh God, sorry about this...how does your art satisfy you?

H-its another thing like a good show when you go into a place where time stops and you lose sense of rational thinking of who you are and what you're doing and you just become totally involved. It's kinda like meditation (I don't know how to do regular meditation yet, so this is a way of doing it). It's good for you. It feels good. When you get involved with the process of a drawing or a painting and its going well....painting is really fun cause you can just slap on paint and get lost..its kind of like a trance. And after a point of time you kind of snap out of it and look at what you did and get frustrated and try to go back into it again. And when it's done I feel happy if it turned out well. I'm in a great mood for a few days afterwards. It's addictive.

K-so it's a little similar to the singing..kinda like you are on automatic pilot.

H-exactly.

K-hey, there's Tom Selleck. Where did you get the idea of smearing stuff on yourself during a show?

H- I kinda started doing this when I was with the circus. Trying to do a transformation in front of people..

K-like gradually while they are watching?

H-yeah..breaking down some wall of some sort. Just showing that process. I'm not very articulate about it. Why do I do that? I just think it adds

something. I try to do that sometimes...go from one thing to another quickly in front of people. I just kind of smear it on and instantly try to transform into this other personality.

K-so it helps you get there?

H-yeah, it helps you become that person.

K-what was that stuff you were putting on? Was it shoe polish?

H-it was just Halloween makeup.

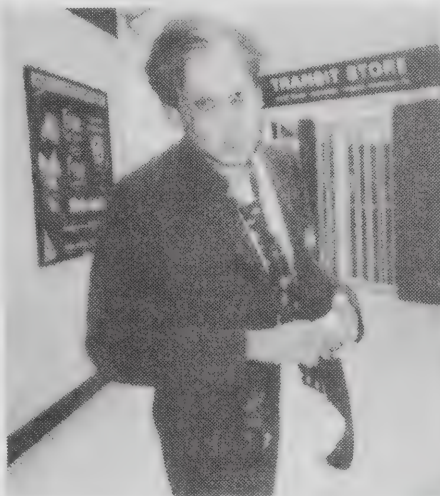
K-what kind of various things have you smeared on yourself before?

H-there was the Great American Music Hall. I started off all red, then I poured this paper mache all over

myself. I was trying to look like a fetus just emerging or being born. And it worked. And I ruined their carpet. I thought it would come out cause it was paper mache but I didn't realize until after that it had some kind of polymer resin in it. So I sat there after the show trying to wash it but it wouldn't come out. So I think alternative tentacles had to buy them a new carpet. So we probably won't be able to play there anymore.

K-were they pretty upset about it?

H-they were kinda upset. Someone had tagged the dressing room and they thought it might have been us. But it wasn't us. We got money taken out of our pay for the dressing room. The security guy was



threatening me a little bit then after a while he just started laughing.

K-any other stuff that you've poured on yourself? Icing?

H-no, no icing.

K-can I make a recommendation?

H-yeah.

K-Noah's bagel schmears. They taste good.

H-after the paper mache I used some Wesson oil, slicked myself up and jumped into the crowd trying to become an eel or something and squirm on people. At one of our first shows at Kimo's I was gradually stripping down to less and less clothing and I went in the backstage for a second and I didn't know what else to do cause I didn't wanna strip all the way down cause that seemed boring. And they had some kind of weird blue Playdough stuff. so I smeared that all over myself. And it ended up drying and I couldn't get it off. So I ended up shaving my pubic hairs off cause it dried in there. I was fond of some of the antics of Salvador Dali that I read about. He was nervous about this date that he had to go on and he decided just to quell that nervousness and cover himself in fish oil and go on that date.

K-that's great! He was on an actual date-date?

H-yeah.

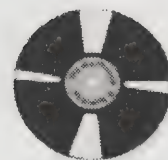
K-note to myself: remember fish oil. So the last question is: are you ever impressed with anything?

H-there was a derelict that was in my community and he kind of disappeared. I would pass by him sometimes and he would either ask me for a quarter or he would be really caught up in talking to himself. And he would talk about architecture to himself, going off about canal systems and mapping it all out in his head. I was impressed by that. The last time I saw him I was coming out of the BART station and he was talking to the BART police. He had relieved himself in the BART station. And they were asking him "why the hell did you do that, what possessed you to do something like that?" and he said, "I'm sorry officer. You see my bowels just felt like they started to expand and I just couldn't help myself."





# kdvs hip-hop update



Yes, yes, we managed to pull it off again. And even though I'm writing this in early December, I have full confidence that the second annual Hip Hop Marathon was a full success. Shout out to everyone who made it happen: the KDVS Hip Hop family; all the guests who performed live; Soundwave aka The Milkcrate Bandit, who initiated the first marathon last year; and most definitely to the regular Saturday DJs and KDVS management. Without each of these elements, the Hip Hop Marathon would not have been as good as it was. With some luck and a bit of effort, we'll make this a traditional event here.

For those of you who are wondering what the hell I'm still doing here after airing my "final show" last June, well, I'm still trying to figure that out myself. After a summer spent in Fresno – a cultural dead zone where the most exciting thing to go down all summer was the opening of a fuckin donut shop – I was more than grateful to return to Davis. And inevitably, before long, my underemployed waking life was being spent in the win-

dowless, stuffy confines of KDVS, a place that gives new meaning to the phrase "love/hate relationship." My drive to get back on air and push beats into the eardrums of heads from Fairfield to Folsom has kept me down at the station more often than I'd like to admit. The upside is that I can see the station changing, expanding in size and style.

In many ways, 2001 was a year of transitions for KDVS and the Hip Hop Department. As we enter the new year with new faces and new energy, 2002 should be all good. I'm proud to report that, aside from a few rocky moments, hip hop at KDVS seems to be getting more broad-based support than I've seen since I first came on board. Although the genre remains underrepresented in prime time programming slots relative to the underground support it commands, there remains the potential for change during 2002. In addition to Riff Raff's live mixing (Open Sleep), the fanatical crate digging of Tyrant & Recluse (aka the Donkey Punchers), G-Spot James' hip hop/ragga blends (The Emergency Tables), and the progres-

sive beats served up by Nix and Scott, look out for up-and-comers Big Sammy, Ronnie Ron, Steven, and more. My brothers and sisters, it just keeps getting better and better (and if you have any doubt of this, consult Nix's article in this rag).

As a final note, I want to remind you that the station's annual week of shameless groveling and pleading for your hard-earned funds – otherwise known as the KDVS fundraiser – is coming up in April. If this warning seems premature – good! That means you have no excuse to not having \$20 to kick down when the time arrives. It's for a good cause, it's tax-deductible, and in return you'll get a lot more than \$20 worth of music. It's a win-win situation.

Okay, nuff said. Thanks for you support, be sure to spread the word to others (the highest compliment you could give), and, as always, keep the tuner on the low end of the dial.

Peace,

Sammy Toyon

## Toyons's Top Albums of 2001

- 1) Reflection Eternal  
Train of Thought
- 2) Lone Catalysts  
Hip Hop
- 3) Pep Love  
Ascension
- 4) The Mission  
One
- 5) Hi-Tek  
Hi-Teknology
- 6) Pete Rock  
Petestrumentals
- 7) J. Rawls  
The Essence of J. Rawls
- 8) Various Artists  
Superrappin' v.2
- 9) DJ Zeph  
DJ Zeph
- 10) Jigmastas  
Infectious

## the woodwork of **WOODLAND**

Interview with I.N.E.

(It Never Exists)

By DJ Big Sammy

(BS:DJ Big Sammy; M: Mondo;

R: Rob; J: Jake)

BS: Yo what up y'all?

R: Nothin much just chillin at City Park. Eatin grits, killin brews, getting ready to rock a mic for a minute.

BS: Very nice, why don't you identify yourselves?

M: Aight our names are Mondo, Rob, and Jake, I compose our beats and we all spit lyrics over'em.

BS: How long have you guys been ripping mics together?

R: 3 years and counting.

BS: Where and how did your crew hook-up?

J: Well... Me and Rob were rockin it with Studio 70. Studio 70 was made up of a bunch of cats outta Woodland. It consisted of Miggs, Heavy M, Rob, and me. Rob and Mondo's sister had a baby together, so Rob started spending more time with Mondo. We played one of our tapes for Mondo and he liked it. He mentioned that he made beats so we checked him out and linked

up. We been together ever since.

BS: What does I.N.E. stand for?

J: I.N.E. / It Never Exists.

BS: Who are your biggest musical inspirations?

M: I get a lot of inspiration from my partners. We're always pushing each other to think a little bit deeper and come a little bit fresher. Also other local hip-hop crews inspire me to keep pursuing my music.

J: The Alkaholics have been and still are a major musical influence for me. I got alotta love for West Coast hip-hop artists.

BS: When you hear the word hip-hop what is the first thing that pops into your head?

J: Music.

M: Atmosphere.

R: Life

BS: What does hip-hop mean to you?

M: It's a way to be heard.

R: LIFE. Cause I am raising my baby on it.

J: A way to live.

BS: Now pretend that I have never heard of hip-hop. How could you explain it to me?

R: I would have you buy one of our

tapes so you could experience it in its' purest form.

J: I could only introduce it to you and you would have to see it through your own eyes.

M: I would show you what I know about it. Introduce you to the four elements.

BS: Aight sounds good. But do you peeps think that hip-hop and rap should be considered the same thing?

J: Fuck No! Rap is an element of hip-hop.

M: Everybody raps but being an emcee is another thing. Rap is a way to make money. Fuck rap.

BS: Do you think that commercial hip-pop will destroy the hip-hop cultures' integrity?

M: Rap will be the down fall of hip-hop.

J: We wrote a song called Integrity

about the current state of hip-hop music. Check it out.

BS: This is totally off the hook but I had to ask. What do you think about the new green ketchup?

M: Nothin

J: Nasty

BS: Last one for the night. What advice would you give to the younger generation of hip-hop?

R: Lay a foundation and go from there. You can't go to first base if you don't rock it at home plate.

M: Just be true.

J: Don't try to be something you're not: don't fake it, keep it real, and rock your shit. Now you know about the I.N.E. crew that rocks it from Woodland, Cali. Peace DJ Big Sammy.



# LOUD AND CLEAR:

by Dan Shame

Bob Vennum and Todd Westover escorted me through The Capitol lawn to where Lisa Kekaula and Tony Fate were soaking up the green September lawn. You could sense their glowing satisfaction with the band's surroundings. They have fought for over 10 years to get to their current position, and The Bellrays have no intentions of letting up. The band knows exactly what they want, and they will do whatever it takes to give it to you...

"There isn't much in the name..."

BOB: I just thought it was a cool timeless sort of name. I didn't want people to instantly make a judgment.

"...but what they are doing rises above normal convention."

TONY: people say you have a lot of '60s influence, but I think we utilize a lot of playing concepts that came along later like the '70s, concepts that are in play now. Different techniques, people didn't play like the Ramones in 1968. TODD: And then there's the Jazz element we take from. I don't know of any other rock band that's doing that.

LISA: And they still couldn't do it even if they were trying, what's cool about us is we are not trying to corner the market on a style. We let a very organic process take place when we're playing music and learning music. A very blue-collar ethic when we're working out songs. We don't pigeonhole ourselves that way. So that if even if some other band tried to come out and do the same type of thing that we're doing, the nature of the beast is that we couldn't ever sound similar.

"They could compete with any band, past present or future..."

TONY: John Coltrane 1965-66 would go perfect, that would be a great show. TODD: If the Bellrays came out in '68 I think we would be one of those bands. LISA: But I think we would be a mind bender, I don't think people in '74 still would have known what to do with it. 2001 doesn't know what to do with us. Because we're reaching so much beyond that, and I don't have anything against that stuff. We could play with anybody, we could play with Rage Against the Machine, System of a Down, whoever the fuck these people are. We don't have any boundaries. We could play with Jay-Z, we could play with any of these rap groups. Anybody. Because we transcend what people, what the music industry has set up as categories. We can fit in.

TONY: We'd love to play with Public Enemy. I'd love to play with anybody who's going right now just to show them that you can get up and put a lot of energy into your performance. You can go up there and try to blow somebody off the stage, and that's always what I'm thinking I want to try to do.

"...because they know exactly where they are going."

BOB: At this point it looks like yes [the next album will be self released].

TODD: Until someone steps up and says you guys can be The Bellrays and do your thing.

TONY: Because a big label can say we love The Bellrays, we want you guys, sign us up record our album and say we really can't sell this.

TODD: So were just going to go ahead and make a record anyway and get it out however we can get it out.

TONY: When we do something with another label we license it that way we own it. They don't own it, and if they go out of business it doesn't disappear. ++Where does the band plan to go...

LISA: Everywhere. Just because we're not part of the corporate machine doesn't mean we don't have our sights set on the top of the world. My thing is direct marketing, just let everybody know. And the philosophy also I'm not

really targeting an audience, I just know that only 5-10% of the population is gonna get what we're doing, and that's all we need. 5% of the world is a lot of people.

TONY: I think we can realistically achieve a fan base that exists on its own terms outside of commercial restrictions, like let's say the Ramones did. Or even a band like Fugazi or Husker Du had an enormous fan base that followed what they did, and I think we can achieve that on our own terms. Because like she was saying the whole corporate structure is changing now so we're not dependent on a big label to do that.

LISA: Think of all the bands that got sucked up

in that, it's hard enough just being in a band. But you have stuff like that happen and it is a highly destructive force. It helps to kill whatever creative juice you have.

TODD: I think the music world is becoming more global so I think we could reach an even bigger population that Fugazi or Husker Du did. We'll see how it all works out.

"Major labels are just as confused by them..."

BOB: That has something to do with the people who try to contact us, but the ones that do contact us realize that we aren't a bunch of stupid kids. People think that when you're coming up you're trying to get signed by a record label, but that in itself is not an end all. We've been doing this for a long time and we've seen examples of it, met examples of it and been examples of it and it's so easy to get screwed. When you get flashed a half million-dollar signing you realize that it's not really your money and it's not going to get you anything. You're going to end up spending it the way the record company wants you to spend it.

LISA: Not only that but you don't have any control over what your product is, that's my main thing. When you talk about getting screwed by a record company it's not so much the money aspect as it is your product aspect. If what we do is write songs and we have a clear and concise idea of how it should sound. That should be the record company's reason for coming to you in the first place; they shouldn't want to change that. The record industry is so turned upside down on itself that they don't know what to do.

TONY: They're so behind the business community that it's insane.

TODD: I also believe that they don't know what we're all about, they don't get it, they don't know music.

TONY: They only know how to sell a product they don't know music.

TODD: The experience that I have is that they just know what someone else tells them. They don't really know what they like, I'm sure not everyone's like that but we're not in their realm of reality.

"...as the young \*punk\* kids are."

BOB: It falls down to people's perspectives of what punk is, you're not punk enough because you can sing and you have talent and you know your songs. You're not just up there beating on something and screaming

LISA: This doesn't sound like Green Day kinda thing. Since you actually have a range of direction and motion that you can go through you're too old for us. Too mature for us. It could have been a power play by somebody there, I distinctly remember that the guy I was talking to was going back and forth through somebody else. This is before Let It Blast was out, before anybody





# the sermon of The Bellrays

really knew who we were, which shouldn't really make a difference at all.

TONY: What were talking about is a continuum of the blues, the kids that run Gilman St. and those kind of people, especially the Maximum RnR culture they've forgotten that it's part of a continuum. They know there was records by The Stooges and Radio Birdman, but they don't realize how far back punk rock goes. They don't know it goes back to 1918, or Louie Armstrong or any of this.

LISA: They don't realize that Ellington was punk. They don't understand that it's a state of mind. It's not a category that you can say this is punk and this isn't.

"It's not hard to understand their truth..."

BOB: Just like every other aspect of society, they just think that all you need to do is be loud and yell. They don't realize that even the bands that they look up to, the trash punk bands and stuff, the early ones thought about what they were doing, they didn't just do it. I see a lot of bands that are afraid to break out of whatever genre they're in. Stylistically they're afraid to stretch anything because they're afraid of turning off their audience. So the continue to go out and yell and be loud and call it art.

LISA: There's a part of the audience that's trying to do something about it, but there's a large part of the RnR community that just relies on hype. What kind of ad campaign they can get out there to push whatever's going on, like Tony said earlier, it's all this soulless, reckless, nothing-behind-it kind of music that's going on behind it out there. And they're wondering why people don't stand behind it, they're wondering why they have to keep coming up with something new every 12 months to throw at people or why certain things just don't stick. And most of the reason is because people don't believe in the things they are doing.

BOB: Why does Mariah Carey have to take more clothes off every album? Because she is singing shit, and people know it. They do, so the guys will say you have to do this album in shorts and the next one in underwear and the next one will be naked.

LISA: Instead of just learning to sing a song.

TONY: Instead of giving her good material and a producer that wants to try something, she can sing...

LISA: No, she can hit the notes, she cannot sing. She has no emotional attachment to what is in front of her. I think that stems from who she is and the people that are involved in music right now. My big thing to say to everybody that is listening to what we are doing or any individual that is behind what they are doing, musician, artist or painter, whatever it is. If you are not behind what you are doing 100%, if you don't believe in it 100% then get out. Get out and make room for the ones that are there to do something. If you think that you're going to do it to be a rock star or whatever, I'm fine with that as long as you're not up there trying to think that you're being an artist.

TODD: The other thing that has been happening is bands get signed and get huge record deals and are all over the radio, posters and all that are really mediocre bands, so people think, oh I can play like that. They can, it's not that hard.

TONY: And they go see them and they're boring, they're not doing anything, they're just standing there.

TODD: So they go back to their rehearsal spaces and do the same thing and think someday we can get a record contract like that.

BOB: Yeah we don't even have to try, we can just stand there and I know 5 chords, put your hat on backwards and you're set. You wear your shorts and your socks and your basketball shoes.

TODD: You just go up there and flip somebody off and wow you're a rock star.

LISA: And then they happen to see us and they don't know what to do. They have no place to actually put that information. The thing that mama never told them about. That's what happens when they see a band like us.

"...when you accept that it is not a lie."

LISA: I think we've already started doing that, as soon as Let It Blast hit, as soon as people started buying it that started happening. We proved there, we didn't go by the industry standards as far as putting a record out, used a 6 track cassette to record our songs. No advertisement and people are buying that record like crazy. It doesn't fit with in the parameters of anything that the music industry is doing.

TONY: I see our influence on other bands especially on our local LA scene, bands that were good but kinda playing some standard stuff, now they're getting into more extended song forms. More complicated chord structures, different rhythms, something they would have done before. And 4-5 of the bands have recorded live albums, local bands. All our stuff cut live with all 4 of us in the room, there's no overdubs, and they all know that.

All of them are cutting live albums, The Lazy Cowgirls, The Hangmen. Because they see that's where the power of bands are. If you can't do it live, you might as well be the Beatles doing Sgt. Pepper. And every time I open up a magazine I see some band say, yeah we play soul punk rock. They're throwing this term around that was originally applied to us. All over, on the east coast, in Europe, comparing them to us. I've never seen most of these bands, I have no idea what they sound like. The ones that I have seen use that term, they're rock and soul whatever, they use that because they're beating the same riffs down, all they're doing is playing James Jamerson's bass line again. The same kind of rhythms and that's all they're doing. Suddenly they're a soul band.

LISA: It was a dirty word when we were doing it. We could not get arrested. We tried to get gigs for years, we were just doing what we do naturally. And people would focus on the fact that there's a black woman fronting the band and use this as a reason not to book us.

TONY: We couldn't be punk, we weren't punk enough and we weren't blues enough.

LISA: I don't know where to put you so we're not going to put you on the show.

"After all what is soul music..."

LISA: Bob and I started from Riverside so we were starting with the Voodoo Glow Skulls, there was lots of festivals and shit that were going on around town and we were never asked to do any of them. The Skeletones have always been good to us, but there has always been a bunch of bands in our hometown that weren't putting it out for us. I think the way that we approach music is so foreign that that alone could have kept us in our own circle.

BOB: When we go live we raise the bar. When bands saw that, I could see that in so many bands reaction that they knew. It takes a lot to keep up with us. We are there to fuck your shit up. I don't care if you're the audience or the band

Interview Continued on next page...



or the doorman or standing outside. If you were in range, we were there to fuck your shit up. And that should be what you're there to do if you're a RnR band. That's what the power is, you're there to overwhelm people and keep them overwhelmed.

It's not a rest easy so the other bands... fuck that shit, if they can't hang, fuck 'em. If the crowd can't hang, fuck 'em. There were people last night who were just expecting us to put on a little show for them and stuff and Lisa went out in the crowd and told them to get the fuck out.

TONY: And they did!

BOB: I don't care if they're just there to fill up the club, if they aren't participating fuck 'em. If the bands weren't into it fuck 'em.

We got left off of a lot of stuff because of that. Because of the simple fact that bands who were putting it together knew that we would blow them out. They weren't worried about putting on a great show and doing something for their audience they were worried about getting their asses kicked on stage, so we didn't get those calls.

TONY: There's some local bands in L.A. that draw good but they don't want to play with us, they don't want to follow us, and they don't want to play ahead of us.

LISA: It's like Bob was saying, the thing about raising the bar, we don't just go out there to act like we were there to do business, we are there to do business. People have gotten so used to, musicians especially, have gotten so used to acting out the role of being a RnR star instead of getting out there and doing what you're supposed to do which is rock the house with every bit of your body and soul.

BOB: A lot of people get up on stage and think it's their god-given right to be up there and you should cater to us because it's their god given right, fuck no, no if the crowd doesn't like them they should get up on stage and rip them to pieces and get them the fuck out. Get somebody up there that's believing in what they're doing, who isn't just uppity and thinking they're better than somebody just because they can do that. That's what were about when we're on stage, we're just trying to bring the truth to light.

TONY: When we came along it was at the tail end of the grunge thing, and it was like the end of the renaissance when the god painted weren't really around anymore. Just the crummy dudes were left at the very end of the 300 years. So at the tail end of grunge there was just crummy regurgitated bands, crummy hair metal bands, and the was nothing going on...

BOB: At the height of grunge!

TONY: Well, there was a lot of emotionless bands playing, and a lot of poseurs that acted like rock stars so they thought they were rock stars.

BOB: And a lot of these bands would get up and berate the audience and say why don't you get up and dance, we're going to play this song whether or not you listen. Whining, putting nothing into anything and expecting people to react to it. Keep doing what you're doing if that's what you believe in, but don't blame the audience. Look at the reason you're on stage, the audience doesn't like you

for two reasons, either they just don't get it or they don't like you because they see through you.

"...but unadulterated music from the heart."



BOB: Well the party of people that got up and left last night. We could have just kept playing and not said anything...

TONY: But they won't forget The Bellrays!

BOB: Even if they never hear another note. It was right in the middle of the set. Lisa was singing, and

I don't know if they were emulating it or making fun of it in the back of the room, and Lisa said if you want to interact you get up here. You don't stay safely in the back and drink beer. But they didn't want to so they left. Most bands will say things, but they won't instigate anything.

LISA: You raise the bar for the rest of the audience too. You've already laid the card on the table. You say, alright, this is where we stand. We want the audience to be where we want to be or you get out too. I'm just as happy playing in front of the guys right here as I would be in a full house of people.

TODD: Yeah, we like to play, and if you don't like it you can go home.

LISA: And the thing that I want to make clear is that we're not taking for granted the fact that there's an audience there, I don't mean it that way. I'm very respectful of the fact that we play in front of people, but I also understand that there's a reason that we were asked to play in front of people. As soon as you try to infringe on our ability to play by thinking that just because you want us to play quieter or one of those other things, that's just not gonna happen. We are there to play and do what we do.

BOB: We are there for what should be the same reason as the audience should be there. We're there because we like what we're doing, the audience should be there for that reason too. It shouldn't be I'll just sit here or whatever. That's what happened last night. They could have just sat there all night and nothing would have happened, but they chose to get involved for the wrong reason.

"Through their music they can express all emotions..."

LISA: It's not a struggle, it the same thing as raising kids or having a relationship with your spouse or boss or whatever. When something happens you say something about it, you get used to saying something about it and it's not a problem. You lay it out there, I think a lot of band had the same problems that we've had, but once you start getting the attention a lot of them don't talk about that. They think now it's time to start playing and being excited about it. We're excited about playing, but we just want to say hey, we've been here a long time trying to do what we're doing. People weren't listening and we won't hold it against you but we're

just letting you know we've been around the block, we know what's going on and this is what we do. So I don't see it as a struggle.

TONY: This stuff goes way beyond music, it's communication. Any problem in the world can be solved by stepping up to the plate and saying hey this is a problem, how do we fix it? And the other person saying, this is how we fix it. Instead of you're an asshole, you're fired! Which is generally what happens. If the person tries to cover it up and hide it and it's just all lies and bullshit. When you get past all of that you can have a hell of a great time. People who are going out trying to have a good time still have that on their mind, they're still not as happy as you think they'd be.

"...and this band can help you find the way."

LISA: We don't fall into that category of "we just saw them a month ago, we don't need to see them again." Each show is completely different set.

BOB: That is what we do, every time we play is totally different.

LISA: We've noticed that people will show up to two shows in close proximity because they know we will play a totally different show.

TONY: Bands that we've toured with have done that, ever night is the same set.

LISA: And you can feel that. They do that to signify it, to give it to the masses. And I ain't giving shit to the masses. We're giving it to the people that can take it.

"Brothers and sisters, go and testify."

your spiritual advisor,

Dan Shame

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# NOSTALGIA

## f o r t h e f u t u r e

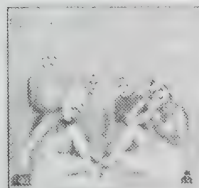
by Jeff Kravitz

Sometimes when I wander into Café Roma in so-called "downtown" Davis, I get that teary-eyed feeling of nostalgia. "Memories, misty water-colored memories of the way we were."

What could cause this king of cynics to have such maudlin feelings? The sight of some young lad or lass in a ripped leather jacket, their hair dyed bright blue and pointing up to the sky in a gravity defying Mohawk. It's just so cute. Punk Rock-been there done that.

Ok so I'm lying a little, I never had blue hair or a Mohawk. In fact I didn't see too many Mohawks. But I sure saw a lot of Punk Rock back in L.A. and S.F. in the late seventies and early eighties-when most KDVers were trying to figure out how tall a Smurf was.

In Los Angeles the nascent Punk Scene focused on the clubs called the Whiskey on the Sunset Strip and the Starwood in West Hollywood. The radio station KROQ was the only station to play the music and the store Rhino Records was one of the only stores that sold any punk albums. I loved them all.



One night at the Whiskey in um I guess 1979 I saw a double bill of X and the Go-Go's. Yes the Go-Go's were considered a punk band sortof. There were lumped into the surf punk genre. And while you may be familiar with them as

kinda cute-girl group they were absolutely unsexy on stage that night at the Whiskey. Sporting short hair and the surf-punk uniform of oversized white t-shirts they played a set of hyper fast power-pop while the crowd of slam-dancers either danced or spat at them.

However, most of the spitting that night was reserved for the feature band X. Back in the day people showed their appreciation for there favorite stars by spitting at them. Personally I never engaged in this activity cause it would require you to get through the mosh pit to press against the stage. The rest of the pit would of course be surging against your back and you could easily break a rib. Indeed on this night someone was stabbed, although I didn't find out until the next day in the newspaper.



Billy Zoom, the stupidly good looking guitarist for X, would stand as far in front of the stage as possible

to get a full helping of spit. The rest of the band was extremely ugly. With lead singer Exene, particularly putrid, as she sang the lovely song "Nausea", *Bloody-red eyes, you feel retarded take the scissors saw the head...*, Zoom stood silent, dressed like he was at a church dance in Texas his smiling white teeth illuminating the crowd.

X did a very wonderful cover-version of the old Doors song "Soul Kitchen". Ray Manzarek, the Doors organist, heard about this and took a liking to the band. After all he and Jim Morrison had raced to heaven on the same Whiskey stage in earlier days. So the word in the media was that the X album with Manzarek's help was going to make them stars.

Didn't happen. To the amazement of every one X went nowhere and the Go-Go's went to the stars.

Aside from the local bands one of my favorite tales of the Punk Era concerns the Clash. I saw the Clash on their first American tour. The only station in L.A. that ever played the Clash was KROQ and their albums were essentially unavailable except at Rhino records. Indeed, the first Clash album was not widely available in the U.S. until the second album, the sesenstional "Give 'em enough Rope" was distributed in the U.S. and they garnered a small following with their overtly political sound. When they came to L.A. the Clash were too popular for a small-club but not yet able to sell out an arena so they played at a medium sized music hall. The Clash was the real deal and every punk and poseur came to the show. Even the band seemed shocked as the capacity crowd of 3000 pogoed in unison and sang every song by heart. A huge and wild mosh pit developed. Crazy fans jumped on stage to crowd dive. Soon Joe Strummer could be seen swinging his guitar at riotous young punks who lurched up in an attempt to douse him with a shower of loving warm spit. The band left the stage. The crowd went wild pounding on the floor, I like the everyone screamed my lungs out "WHITE RIOT, WHITE RIOT, WHITE RIOT!!!!!!!!!!!!!!"



Alas the punk gods would not be coming out to play their theme, for I have no doubt they feared that to play the song would be incite the very conflagration.

A couple of years later, I saw the Clash in San Francisco and the next night in Los Angeles. A truly memorable road trip except I can not remember whom I went with or where we stayed. Yet one image of these shows stuck with me for years. The Clash was a very openly left-wing group. Their songs were not filled with peace and love but spite

and venom. Perhaps the title "Tommy Gun" a happy little song about terrorists can give you an idea. Of course the greater London chamber of commerce didn't exactly write White Riot.

The Clash thus followed and had a following amongst many left-wing political organizations. In the early eighties a left wing organization called the Revolutionary Communist Party emerged from the various Maoist political groupings of the 1970's.

The RCP and their youth wing the Revolutionary Communist Youth Brigade were strict believers in the Maoist concept of Cultural Revolution. In China in the 1960's, the Communist Party lead by Mao wanted to wipe out every thing in China that was not a reflection of a communist culture. In China this meant that the Maoists tried to wipe out almost every aspect traditional Chinese culture and Western influence. Of course, Rock n' Roll music was banned.

Over here the RCP decided that the Clash and Punk Rock were examples of revolutionary culture so the RCYB started to dress in a punk fashion. Thus there amongst a crowd of slam dancing punkers they unfurled their banner complete with amateurish drawings of struggling workers and punks and some kind of turgid slogan like "Unleash the fury of woman as a mighty force for revolution." You really had to see this to believe it. After punk died out in popularity, the RCP decided that Bruce Springsteen was the true voice of revolution and yep they went to the Springsteen concerts now dressed in jeans jackets and flannel shirts.

Another incandescent memory concerned the waning days of Punk, there was a concert at the San Francisco Civic auditorium. Almost every single person in the audience was in a band wearing black leather jackets with their bands name emblazoned on the back like something out of the movie Grease. Among the bands that night was the Dead Kennedys, the premiere S.F. political punk band. The crowd watched the show like they were at an art gallery.



Finally, Jello Biafra, lead singer of the Kennedy's, stripped off his leather's and leapt into the crowd stark naked. He pranced about singing, as the crowd looked on bemused. Been there, Done that.



# WINTER 2001 SHOW DESCRIPTIONS

## -MONDAY-

Midnight-2:00am  
The Jestre  
Kate Het Sione Stet  
"Oyur arsid'o ont robnek  
Oyur nind liwl poen  
Oyur warassene heginthe  
Dan oyur nocsnicoussess owken."

2:00-4:00am  
DJ DaGru  
pH 14  
"A future voyage of heart and mind.  
World music, trance, ambient dub,  
drum & bass, original and sampled  
music, and production alchemy. Join  
us in this unforgettable journey and  
uncover your deepest, most pleasurable  
emotions..."  
Alt. w/

Neshani  
Labcabinradio  
"The first hour is straight hip-hop  
and the second is an eclectic mix of  
funky tunes that won't keep passin  
you by."

4:00-6:00am  
Daniel Segura  
You Enjoy Myself  
"Dazzling instrumental and lyrical  
improvisation. Mostly homemade  
mixes of unsigned artists of promise  
and rare recordings i.e. Jimi Hendrix  
& BB King live in 1968."  
Alt. w/

Big Dave  
Subject To Change Without Notice  
"Lotsa blues, with rock, jazz, surf,  
funk, pop, and whatever else the air-  
waves need."

6:00-8:30am  
Crazy Edgar  
It Came From The Garage  
"Music for you and a one-legged  
chimpanzee to rock out to."

8:30-9:30am  
It's About You!  
Hosted by France Senecal  
"Important topics and current  
events are discussed by brilliant and  
renown guests from across the world  
in order to better assist you in de-  
fining your own personal ethics.  
You don't have to be nice but can  
always choose to be kind."

9:30-Noon  
Acadius Lost  
Bat Country  
"Dark music, with or without gui-  
tar - sprinkled with choral and or-  
chestral bits and some lovely  
spooky vocals. Just add electricity."

Noon- 2:30pm  
DJ Da  
Fruit Covered Nails  
"Pop for the broken heart, rock for  
the troubled mind."

2:30-4:30pm  
Malloco  
Dynamic Allocations  
"All the beat worth breaking &  
more!"

4:30-5:00pm  
Free Speech Radio News

5:00-6:00pm  
"Health Matters!"  
Hosted by Cowell Health Educa-  
tion Program  
Educating the campus on different  
health issues. The show places an  
emphasis on ways to achieve  
healthy living. Subtopics include  
sex and sexuality, nutrition, alcohol,  
and other drugs.

6:00-8:00pm  
Todd Urlick  
Hometown Atrocities  
"Garage Punk, Power Pop, Emo,  
Mathrock, College/Independent  
Rock, Bubblegum, New releases."  
Alt. w/

Jeff Cole  
"Wussy music."

8:00-10:00pm  
Kelley Groove & DJ Erupt?!United State  
"The finest in house, jungle,  
triphop, breaks, & downtempo. All  
Your Base Are Belong To U.S."  
Alt. w/

dr\_XeNo  
TeK-IndUced EuPHoria  
"Live DJ's/ PA's."

10:00-Midnight  
Sammy Toyon  
CMT Sessions  
"Latest in underground hip-hop.  
God bless safe harbor, pass the  
blank tapes."

## -TUESDAY-

Midnight-2:00am  
Nix  
What It Is  
"Synthetic jazz, abstract soul, and  
blunted beats."

2:00-4:00am  
Kramjob  
Hip-Hop For The Musically Chal-  
lenged  
"Mixture of the best hip-hop/reggae  
from the past to the present. Tipped  
off with only finest modern jazz &  
dance hall."

4:00-6:00am  
Action Ranger Timmy  
Strange Philosophers And Big  
Eyes  
"Humorous songs, stand-up, &  
skits for the first hour. The second

hour will be dedicated to the music  
of Japanese cartoons."

6:00-8:30am  
Yo Boy Ronnie Ron  
The Foundation  
"The show is a mixture of hip-hop,  
acid jazz, soul, & the spoken word."

8:30-9:30am  
This Week In Science  
Hosted by Kirsten Sanford, Greg  
Yen, and Ted Dunning  
"Detailing and discussing major  
issues in the sciences. From solar  
systems to microcosms, hear both  
cutting edge and controversial top-  
ics brought to an accessible level.  
Listen and learn about this week in  
science."

9:30am - Noon  
DJ Adrian G  
Oh No Radio  
"Live mixing of house, techno,  
trance, & hip-hop."

Noon-2:30pm  
Michael Mercury  
The Center of the Universe  
"Astrological talk-call-in-philoso-  
phy-astrology-current events.  
Phone calls from listeners - talk ra-  
dio."

2:30-4:30pm  
G Spot James  
The Emergency Tables  
"The best in hip-hop and reggae.  
Too much flava to take straight, con-  
sult your physician before listen-  
ing."

4:30-5:00pm  
Free Speech Radio News

5:00-6:00pm  
Panic Attack  
Hosted by Jeff Kravitz  
"Sacramento's leading law talk ra-  
dio program."

6:00-7:00pm  
Steve Edberg  
Davis Radio Theater  
"Original locally produced and  
classic radio plays."

7:00-8:00pm  
Aggie Talk

8:00-9:00pm  
Liz  
Fun-Time Jamboree  
"All those pretentious sounding  
rock sub-genres that you know and  
love."

9:00-11:00pm  
Mr. Mick Mucus  
The Chicken Years  
"H.R., punk and stuff..."

11:00-Midnight  
Scott Soriano  
The Rebel Kind  
"One hour of filler-free rock & roll,  
R&B, and other American inven-  
tions that "the man" wants you to  
forget."

## -WEDNESDAY-

Midnight-2:00am  
Janie Venom  
Mohawk Fetish  
"Outside the boundaries of good  
taste."

2:00-4:00am  
DJ Big Sammy  
Hip-Hop Truck Stop  
"Raw kuts just like sushi baby! So  
ask permission before consuming  
the sound."

4:00-6:00am  
DJ Ease  
Walkman Pimpin'  
"Insomniacs enjoy smooth hip-hop  
& jazz."

6:00-8:30am  
Mr. Wagman's Neighborhood  
Where Morning Becomes Eclectic  
"A mixture of roots based folk mu-  
sic."

8:30-9:30am  
The Fringe  
Hosted by Jesse, M.D. (DJ Mystery  
Dyke)  
"Politics seen through free form  
thought, music and poetry."

9:30-12:00am  
DJ Rijk  
Saatekin Suklaakovoretettua Paskaa  
"A historical look at cities that have  
influenced hardcore (Osaka, Oxnard,  
Tampere, Boston, Umea, DC) and ob-  
scure '77-'83 punk (Indianapolis,  
Cleveland, Calgary, Milwaukee,  
Portland, Freestone)."

Noon-2:30pm  
DJ Atom O.N.E.  
The Mid-Day Musical Mayhem DJ  
Show  
"If you like any kinda electronica,  
tune in. I got all you need: jungle,  
house, trance, & hip-hop."

2:30-4:30pm  
Ginger Peach & The Zombie Prince  
These Envelopes Taste Awful!  
"Indie rock, hip-hop, & requests."

4:30-5:00pm  
Free Speech Radio News

5:00-6:00pm  
Dr. Andy's Poetry and Technology  
Hour  
Hosted by Dr. Andy Jones  
"Multidisciplinary exploration of  
entertaining thought, opinion, and

current events connected somehow  
to poetry and technology."

6:00-8:00pm  
DJ VSX  
The Beginning Of The End  
"Music for the "end." Electronic,  
industrial, power noise. The end is  
coming my friends... Are you pre-  
pared?"

8:00-10:00pm  
DJ Tao  
The Insomniac Jungle Show  
"Mostly a mix show of jungle and  
drum & bass...mostly. A represen-  
tation of urban breakbeat culture.  
Featuring live mixing and occa-  
sional guest DJs. Droppin' new re-  
leases and classics. Big-ups to all  
Junglists!"

10:00-Midnight  
RiffRaff  
Open Sleep  
"The best in hip-hop since '95."

## -THURSDAY-

Midnight-2:00am  
Jam Master Fresh  
Today's Radio Hits  
"All of your favorites."

2:00-4:00am  
Tim Hennessy  
Squalid Steel  
"The broadest beats in Davis."

4:00-6:00am  
DJ Sancho  
Funky Ill Shiznit  
"A showcase of the many sub-  
genres of electronica with some  
shows dedicated to in-depth explo-  
ration of one particular sub-genre  
through continuous live mixing. I  
want to add commentary of musi-  
history and artists, plus have gu  
DJ's & MC's. P.S. I have been m  
ing vinyl for over 2 years."  
Alt. w/

DJ Identity  
Look What I Found  
"Music from a wide varie  
genres, with an emphasis on  
tronic and downtempo music."

6:00-8:30am  
Karen  
Rock Art  
"A spontaneous collage of r  
pop, experimental, spoken wor  
?"

8:30-9:30am  
Cooking With Madeleine  
Hosted by Madeleine Kenefick  
"Recipes, guests, and cooking  
tips."



# WINTER 2001 SHOW DESCRIPTIONS

9:30-Noon  
MetalGina  
Devious Metal Show  
"The most brutal metal show in the history of humanity."

Noon-2:30pm  
Dave Steinwedel  
Eclectic & Electric  
"Pursuing all kinds of electronic sounds. Keeping your feet moving or dreams sweet."

2:30-4:30pm  
Horacio Corro  
Free Subversion  
"Latin American music & rock."

4:30-5:00pm  
Free Speech Radio News

5:00-6:00pm  
Speaking In Tongues  
Hosted by Ron Glick  
"Featuring interviews with a wide variety of guests, both local and national, discussing labor, environmental, civil rights, and international issues, with an emphasis on underrepresented points of view."

6:00-8:00pm  
Your Friend Gina  
Electricity & Lust  
"Music to make out to."

8:00-10:00pm  
Megan  
Chicks & Cars  
"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak-outs, but well before they became mechanics and lawyers."

10:00-11:00pm  
KDVS Top Ten  
"Based on weekly airplay."

11:00-Midnight  
Live In Studio A  
"Bands playing live on the air."

## -FRIDAY-

Midnight-2:00am  
Richard  
Cognitive Breakdown  
"Music for a nerd from a nerd... the cheese stands alone."

2:00-4:00am  
DJ Ta' - Dizza'  
Bang Ya Head Radio  
"Playing music that will 'start to break your neck' with head banging beats. Best in hip-hop, jazz, & funk."  
Alt. w/

Germ & DJ Groove  
Electric Union  
"A whole lotta good stuff."

4:00-6:00am  
BJ's Bag of Blues  
Blues Before (~yawn~) Breakfast  
"Contemporary blues with a spotlight on locally performing groups & musicians."

6:00-8:30am  
Miss Marnie Hotpants  
Pop! And Circumstance  
"Melodies au go-go, plenty of shakin' & a theme show or two. You'll like it, you'll love it, you'll want some more of it."

8:30-9:30am  
Healing Voices  
Hosted by Samme Samareta  
"Spirituality interspersed with poetry, spoken word, songs, and social issues."

9:30-Noon  
Rengade  
The Classical Hero  
"Variety of classical music."

Noon-12:30pm  
News

12:30-2:30pm  
Pir  
Slogan's Run  
"Music for the Earvolution."

2:30-4:30pm  
Charles  
Honking Load of Bushwa

4:30-5:00pm  
Free Speech Radio News

5:00-6:00pm  
The Middle East of Campus  
Hosted by Jacob R. Woods  
"Discussion of the ever-changing political climate of the Middle East."

Alt. w/  
"Counterspin"  
Counterspin-A critical examination of the major stories every week, and exposes what the mainstream media might have missed in their own coverage.

6:00-8:00pm  
King Alcohol  
The Black Ark  
"Free & spontaneous music from all over the world!!!"

8:00-10:00pm  
Aggie Sports  
10:00-Midnight  
Donkey Flybye  
Some Things A Gorilla Can Do  
"Noise, noise, noise!! Does anyone really like that stuff?"

## -SATURDAY-

Midnight-3:00am  
Pirate & A.O.D.  
10 Years Of Crap  
"Keepin' it real for 10 years with punk, metal, & hardcore. Your dad used to like the show, now it's your turn."

3:00-6:00am  
Riot  
Monster Punk  
"Punk rock that goes bump in the night."

6:00-9:00am  
Noah Pretentious  
Music To Garage-Sale To  
"Get your coffee, enjoy the morning, and lie prostrate behind café roma."

9:00-Noon  
Robyne Fawx Alt. w/Peter Schiffman  
The Saturday Morning Folk Show  
"Traditional and contemporary folk & acoustic music including Celtic, bluegrass and Americana."

Noon-3:00pm  
Mario  
Blues Thang  
"Old blues, new blues, all blues."

3:00-6:00pm  
Gil Medovoy  
Crossing Continents  
"World: focus on far east, Indian sub-continent, mid east, & Mediterranean."

6:00-8:00pm  
Sakura  
Not Too Eclectic

8:00-9:00pm  
Jeff Fekete  
Today's Aberration, Tomorrow's Fashion  
"Eclectic mix of new releases."

9:00-11:00pm  
DJ Tyrant & DJ Recluse  
Donkey Punchers  
"Getting your brain soaked wet."

11:00-Midnight  
Joe Frank

## -SUNDAY-

Midnight-3:00am  
Punk Roge  
NEONATE - Newlife  
"I play old school punk rock and hardcore mixing in oi, crust, emo, power violence, and sometimes indie rock. I give tickets to shows, and Food Not Bombs info, where the chaos is free."

3:00-6:00am  
Gideon  
Augmented Fifth: Music For Thought  
"Music from all different sorts of genres, from different countries, the aim is to create a higher awareness of sound."

6:00-8:00am  
Bobby Henderson  
Songs of Praise Gospel Program  
"Traditional & Contemporary gospel."

8:00-10:00am  
Bernard Benson  
In Focus/ Perspective  
"In Focus: A religious talk show whose theme is to solve problems of students and the community in light of scripture. Perspective: Live Christian bands, plays, skits, Christian music, etc."

10:00am-1:00pm  
Gary Saylin  
The New Island Radio Café  
"International, variety, Hawaiian and Jamaican ska/reggae."  
Alt. w/

Rich Blackmarr  
Rockin' in Rhythm Archives  
"Vintage r&b, jazz, gospel, and reggae, in historical context."  
Alt. w/

Mindy Steuer  
Cross-Cultural Currents  
"Reggae, African, & Afro-Caribbean."

1:00-4:00pm  
Damany Fisher  
No Room For Squares  
"Jazz, blues, & spoken word."

4:00-7:00pm  
Sondra  
Guffawing Awkwards  
"Nervy, spinney, cacophony. Melty faces, sing soothingly."

7:00-10:00pm  
J.D. Esquire and Angel Child  
The Front Porch Blues Show  
"This show has two parts, the Acoustic Edition, from 7-8pm, and the Electric Edition, from 8-10pm. In the Acoustic Edition we spin acoustic, delta, and early Chicago blues for the down home blues lover. Listen to the great legends and lesser known artists who formed the roots of indigenous American music. This hour also features contemporary acoustic blues artists. In the Electric Edition of the show you will hear a medley of contemporary blues, with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that aren't easy to classify."

10:00pm-Midnight  
Timothy J. Matranga  
Kicksville 29 B.C.  
"Raw-ass rock n' roll, psychedelia, early R-n-R, 60's garage, old and new, only the best."

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# KDVS 90.3 FM

## WINTER 2002 PROGRAM SCHEDULE

Live Internet Broadcast -- <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	The Jestre "Kate Het Sione Stet" <b>NOTHING/EXPERIMENTAL</b>	Nix "What It Is" <b>HIP-HOP/JAZZ/DOWN-BEAT/TECH HOUSE</b>	Janie Venom "Mohawk Fetish" <b>ROCK N' ROLL/PUNK/HARDCORE</b>
2:00AM	DJ DaGru "pH 14" <b>ELECTRONIC</b> alt. w/ Neshani "Labcabinradio" <b>HIP-HOP/JAZZ/INDIE/REGGAE/ SKA/ECLECTIC</b>	Kramjob "Hip-Hop for the 'Musically Challenged'" <b>HIP-HOP/JAZZ/REGGAE/ DANCEHALL</b>	DJ Big Sammy "Hip-Hop Truck Stop" <b>HIP-HOP</b>
4:00AM	Daniel Segura "You Enjoy Myself" <b>JAZZ/FUNK/REGGAE/ROCK</b> alt. w/ Big Dave "Subject to Change Without Notice" <b>BLUES/JAZZ/ROCK/SURF</b>	Action Ranger Timmy "Strange Philosophers and Big Eyes" <b>COMEDY/ANIME</b>	DJ Ease "Walkman Pimpin'" <b>HIP-HOP/JAZZ</b>
6:00AM	Crazy Edgar "It Came From the Garage" <b>ROCK/INDIE/PUNK/ CLASSIC GARAGE</b>	Yo Boy Ronnie Ron "The Foundation" <b>HIP-HOP/JAZZ</b>	Bill Wagman "Where Morning Becomes Eclectic" <b>ECLECTIC</b>
8:30AM			
9:30AM	<b>IT'S ABOUT YOU!</b>	<b>THIS WEEK IN SCIENCE</b>	<b>THE FRINGE</b>
	Acadius Lost "Bat Country" <b>INDUSTRIAL/ SYNTH-POP/GOTHIC</b>	DJ Adrian G. "Oh No Radio" <b>HOUSE/TECHNO/ HIP-HOP/TRANCE</b>	DJ Rijk "Säatekin Suklaakuoretettua Paskaa" <b>PUNK/HARDCORE</b>
Noon	DJ Da "Fruit Covered Nails" <b>INDIE</b>	Michael Mercury "The Center of the Universe" <b>ASTROLOGY CALL-IN SHOW</b>	DJ Atom O.N.E. "The Mid-Day Musical Mayhem DJ Show" <b>ELECTRONICA</b>
2:30PM	Mallocs "Dynamic Allocations" <b>ECLECTIC</b>	G Spot James "Emergency Tables" <b>HIP-HOP/REGGAE/ PORNSTRUMENTALS</b>	Ginger Peach & The Zombie Prince "These Envelopes Taste Awful" <b>EVERYTHING</b>
4:30PM	<b>F R E E S P E E C H</b>		
5:00PM			
6:00PM	<b>HEALTH MATTERS</b>	<b>PANIC ATTACK</b>	<b>DR. ANDY'S POETRY AND TECHNOLOGY HOUR</b>
	Todd Urick alt. w/ Jeff Cole "Hometown Atrocities" <b>PUNK/ INDEPENDENT ROCK</b>	<b>DAVIS RADIO THEATER</b>	DJ VSX "The Beginning Of The End" <b>INDUSTRIAL/NOISE</b>
8:00PM		<b>AGGIE TALK</b>	
9:00PM	Kelley Groove & DJ Erupt?!" "United State" <b>ELECTRONICA</b> alt. w/ dr XeNo "TeK-IndUced EuPHoriA*" <b>LIVE DJ/PA'S</b>	Liz "Fun-Time Jamboree" <b>PUNK/INDIE</b>	DJ Tao "The Insomniac Jungle Show" <b>DRUM AND BASS/JUNGLE</b>
10:00PM	Sammy Toyon "CMT Sessions" <b>HIP-HOP</b>	Mick Mucus "The Chicken Years" <b>ECLECTIC/PUNK</b>	Riff-Raff "Open Sleep" <b>HIP-HOP</b>
		Scott Soriano "The Rebel Kind" <b>ROCK/R&amp;B/PUNK/JUNK</b>	

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THURSDAY	FRIDAY	SATURDAY	SUNDAY
Jam Master Fresh "Today's Radio Hits" <b>ECLECTIC</b>	Richard "Cognitive Breakdown" <b>ECLECTIC</b>	Pirate & A.O.D. "10 Years Of Crap" <b>METAL/HARDCORE/ PUNK</b>	Punk Røge "NEONATE - Newlife" <b>PUNK / HARDCORE / METAL / INDIE / ROCK / OI / ECLECTIC</b>
Tim Hennessy "Squalid Steel" <b>HIP-HOP/ ELECTRONIC/ JUNGLE/ DUB</b>	DJ Ta'-Dizza' "Bang Ya Head Radio" <b>HIP-HOP/ JAZZ/ FUNK</b> alt. w/ Germ & DJ Groove "Electric Union" <b>ROCK/ NRG/ TRANCE/ TECHNO</b>	<b>MUSIC</b>	Gideon "Augmented Fifth: Music For Thought" <b>ECLECTIC/ INDIE/ EXPERIMENTAL</b>
DJ Sancho "Funky Ill Shiznit" <b>ELECTRONICA</b> alt. w/ DJ Identity "Look What I Found" <b>ELECTRONIC</b>	BJ's Bag of Blues "Blues Before Breakfast" <b>BLUES TO GET YOU GOING</b>	Riot "Monster Punk" <b>PUNK</b>	Bobby Henderson "Songs of Praise" <b>GOSPEL</b>
Karen "Rock Art" <b>JAZZ / ROCK / INDIE / SPOKEN WORD/ NOISE / MODERN COMP</b>	Miss Marnie Hotpants "Pop! And Circumstance" <b>INDIE/ ECLECTIC/ ROCK 'N' ROLL/ POP</b>	Noah Pretentious "Music To Garage-Sale To" <b>INDIE/EXPERIMENTAL</b>	Bernard Benson "In Focus and Perspective" <b>TALK SHOW/ CHRISTIAN MUSIC</b>
<b>COOKING WITH MADELEINE</b>	<b>HEALING VOICES</b>	<b>MUSIC</b>	Gary Saylin "The New Island Radio Cafe" alt. w/ Rich Blackman "Rockin' Rhythm Archives" alt. w/ Midy Steuer "Cross-Cultural Currents" <b>REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN / AFRICAN</b>
MetalGina "Devious Metal Show" <b>ALL THAT IS METAL</b>	Rengade "The Classical Hero" <b>CLASSICAL</b>	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" <b>FOLK</b>	Damany Fisher "No Room For Squares" <b>JAZZ/ BLUES/ SPOKEN WORD</b>
Dave Steinwedel "Eclectic and Electric" <b>ELECTRONIC</b>	<b>NOON NEWS</b> Pir "Slogan's Run" <b>NERD CORE/ ROCK/ INDIE/ PUNK/ ECLECTIC</b>	Mario "Blues Thang" <b>BLUES</b>	Sondra "Guffawing Awkwards" <b>NOISE/ STUFFS/ EXPERIMENTAL</b>
Horacio Corro "Free Subversion" <b>POLITICAL COMMENTARY/ ROCK IN SPANISH</b>	Charles "Honking Load Of Bushwa" <b>OTHER</b>	Gil Medovoy "Crossing Continents" <b>WORLD</b>	J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) <b>BLUES</b>
<b>R A D I O      N E W S</b>	<b>MIDDLE EAST OF CAMPUS ALT. W/ COUNTERSPIN</b>	Sakura "Not Too Eclectic" <b>ECLECTIC</b>	Timothy J. Matranga "Kicksville 29 B.C." <b>ROCK 'N' ROLL</b>
<b>SPEAKING IN TONGUES</b>	King Alcohol "The Black Ark" <b>FREE JAZZ/ MODERN COMPOSITION</b>	Jeff Fawcett Today's Aberration Tomorrow's Fashion <b>ECLECTIC</b>	
Your Friend Gina "Electricity & Lust" <b>INDIE ROCK/ INDIE POP</b>	<b>AGGIE SPORTS</b>	DJ Tyrant & Recluse "Donkey Punchers" <b>HIP-HOP</b>	
Megan "Chicks & Cars" <b>ROCK 'N' ROLL</b>	Donkey Flybye "Some Things A Gorilla Can Do" <b>NOISE/ MODERN COMP/ ECLECTIC/ OUTSIDER MUSIC</b>	<b>JOE FRANK</b>	
<b>KDVS TOP TEN</b>			
<b>LIVE IN STUDIO A</b>			



# WINTER 2002 AGGIE SPORTS SCHEDULE

Date	Opponent	Game Time	Air Time
Jan. 4	CAL POLY POMONA	6:00 PM	5:45 PM
Jan. 5	CAL ST. SAN BERNARDINO	6:00 PM	5:45 PM
Jan. 11	at Cal St. Bakersfield	5:30 PM	5:15 PM
Jan. 12	at Cal St. Stanislaus	6:00 PM	5:45 PM
Jan. 18	GRAND CANYON	6:00 PM	5:45 PM
Jan. 19	UC SAN DIEGO	6:00 PM	5:45 PM
Jan. 23	CHICO STATE	6:00 PM	5:45 PM
Jan. 26	at Chico State	6:00 PM	5:45 PM
Feb. 1	at Cal St. Dominguez Hills	5:30 PM	5:15 PM
Feb. 2	at Cal St. Los Angeles	5:30 PM	5:15 PM
Feb. 8	SONOMA STATE	6:00 PM	5:45 PM
Feb. 9	SAN FRANCISCO STATE	6:00 PM	5:45 PM
Feb. 15	at Cal St. San Bernardino	5:30 PM	5:15 PM
Feb. 16	at Cal Poly Pomona	6:00 PM	5:45 PM
Feb. 22	CAL ST. STANISLAUS	6:00 PM	5:45 PM
Feb. 23	CAL ST. BAKERSFIELD	6:00 PM	5:45 PM
Mar. 1	at UC San Diego	5:30 PM	5:15 PM
Mar. 2	at Grand Canyon	6:00 PM	5:45 PM

Times listed are for the women's games. The men's games follow immediately after.

## INDIFFERENCE TO THE WORLD?

By Alex Aliferis

As I progress with Hidden Worlds, I have come across a path of indifference to world's problems by the developed nations to the third world. An indifference that lies from a colonial legacy that still has not left us. A legacy that we are better than the rest of the world.

This feeling in the United States of America is one of arrogance, and trying to defend the world, and stand up for Democracy. Are we really using the words, 'Freedom', and 'Democracy' as the real meaning?

In Hidden Worlds, we spoke with Roy Bourgeois of the head of the School of the Americas Watch. He told us that the US military sponsors the School of the Americas (now named Western Hemisphere Institute for Security Cooperation) to train Central/South American soldiers in combat skills, mine warfare, commando tactics, and psychological operations. The real truth is that many notorious Human Rights Violators from Latin American militaries graduated from the School of the Americas. These soldiers have killed Labor Union leaders, Bishops, and demonstrators? Manuel Noriega trained at the School of the Americas.

As we have left the eras of Mercantilism and imperial empires, we enter into international institutions such as the World Trade Center, International Monetary Fund, and the World Bank. Examining these institutions, one has to acknowledge

that they are based in the United States. The IMF, and World Bank were created in Breton Woods, New Hampshire to help rebuild countries. What is the real purpose? The IMF and World Bank hand out bad loans and help dictators finance projects that create wealth for the rich elite of countries. Where are the standards of safe working conditions, health care, decent wages, and benefits? Doesn't the worker have an international right?

GATT (the General Agreement on Tariffs and Trade) created in 1995 to promote free trade not fair trade. The World Trade Organization which was pushed by President Clinton has panels composed of corporate lawyers deciding which laws in the world prevent free trade. These WTO panels decided that US laws protecting sea turtles is a barrier to free trade. They say that banning hormone-treated beef is a barrier to free trade. WTO director Michael Moore is based in Washington D.C.

Are we being fair or arrogant? Do we train officers to commit abuses or uphold Democracy and protect borders. I do not want my tax money supporting this view. As for the WTO, are we engaging in unfair competition and helping local economies or being selfish? Do CEOs of Cola-Cola, Chevron, etc., need more bonuses and BMWs, while the worker in Mexico barely makes enough to be called the middle class.

## DIVISION II

By Andy Jones

We ache back from practice  
Weary stallions, our cleats  
Click down from turt to street  
Where our peers wait for the bus

They wear our same colors,  
So we must play for them,  
Though these aren't the faces  
That cheer on Friday nights

To see us block a pass,  
Or flatten a ball handler  
As cheery cheerleaders  
Kick the requisite kicks.

Who are we now? Thursday  
Afternoon commuters  
Don't look up from laptops  
And crossword puzzles

At our ridiculous  
Outfits: all chest and pads,  
Bright spandex, dropped helmets  
And plastic epaulets.

The September sun shines  
Hot and bright on all that green,  
Seeded with our clashes,  
Now even more noiseless.

The forgotten princes  
And potential heroes  
Heading for the showers  
Hear echoes of applause.

Americans need to evaluate their country and examine policies. Democracy loses its meaning when the average citizen is not involved in policy making or laws. Freedom loses its meaning when we have the CIA, FBI, and people monitoring your actions and evading your privacy. Corporations even evade our privacy to find out personal information for marketing strategies. As people, we need to know what is going on and hold people accountable. We can't ignore these issues and watch another show on TV.



# Social Evolution through Attrition

By Donkey Flybye

Blower man out in the rain  
Stupid dog howling  
My neighbors are crap

Old man drives far too slowly  
Mouth open teeth out  
You see him drooling

Davis landlord wants his rent  
He will fix nothing  
You bought his Volvo

Woman butts in line at store  
Both children screaming  
She is on Prozac

Teen rides skateboard downtown  
Board confiscated  
Now he has nothing

Big ugly dog keeps barking  
Gave its owner fleas  
They both eat dog food

Want live bands at teen center  
The city says no  
Must keep strangers out

Five out of one hundred girls  
Fifteen to nineteen  
Will get pregnant. Why?

My neighbor has three children  
She looks twenty-one  
Her oldest looks ten

Two parents at In-n-Out  
Have had five children  
They must be stupid



Listen to  
**'Some Things a Gorilla Can Do'**  
with your host Donkey Flybye  
Bringing you the finest in noise  
related products at 10pm every Friday

## George Harrison: A Remembrance of Sorts

Often we don't recognize our most important cultural contemporaries. This is never more true than it is for poetry. As Dana Gioia points out in his essay "Can Poetry Matter?" (which you can find at [www.culturelover.com](http://www.culturelover.com)), "A reader familiar with the novels of Joyce Carol Oates, John Updike, or John Barth may not . . . recognize the names of Gwendolyn Brooks [who died at the end of 2000], Gary Snyder [a U.C. Davis professor], and W. D. Snodgrass." Indeed, the subculture of poetry exists on the margin of the world of arts and culture at a time when arts and culture themselves are becoming ever more marginalized, fragmentary and commercial.

Even when a much larger percentage of Americans read and shared poetry, such as in the 1840s, we often failed to recognize our greatest poets. The most influential contemporary interpreter of Edgar Allan Poe's poetry, for instance, was Frenchman Charles Baudelaire, who translated "The Raven" and whose influence can be seen in his 1857 (banned) book of poetry, *Flowers of Evil*.

**Baudelaire and other French Symbolist poets in turn profoundly influenced subsequent great English-speaking poets and critics, such as W.B. Yeats and T.S. Eliot, and thus helped to shape all Anglo-American poetry of the last century.**

What do these trends of trans-Atlantic poetic influence have to do with George Harrison, the "quiet Beatle" who, after battling various cancers, passed away this past November? George was originally invited to join the Beatles not because of his lyrics—Paul and especially John were much better poets—but because of his guitar. A more accomplished musician than his older fellow Liverpudlians, George could imitate the guitar rhythms, riffs and solos of American rockers like Chuck Berry and Little Richard. George was the first one who stepped off the plane in 1964, and soon the Beatles were introducing the sort of (then) hard-hitting rock that should already have been familiar to the teenagers who screamed and gasped during that first American tour. Just as Elvis Presley repackaged the sounds and songs of T-Bone Walker and Big Mama Thornton to make them more palatable for white

America, many young listeners preferred our own blues and rock tunes when presented by good-looking boys with funny accents.

Whether it is Baudelaire or George Harrison, often we don't trust our opinions of local cultural resources until some faraway authority tells us what we should believe or appreciate. When it comes to our choices in music and poetry, we should be skeptical, informed consumers and remember the advice of Ralph Waldo Emerson: "The man of genius inspires us with a boundless confidence in our own powers." George Harrison will be remembered as part of modern memory's most influential groups of poets, and as a man of peace and compassion. Harrison introduced many of us to Eastern music, culture, and spirituality, but perhaps one of his final lessons will be that we should take note of great neglected musicians and poets and thus learn to better recognize our own home-grown geniuses.





Pilkington and myself at Back In Time, London

Twenty years have passed since the Commodore 64 computer appeared on the market, bringing forth a new era of family computing, video game playing and synthesized music. More than just a shallow game console or a boring, monochrome, lousy sounding IBM PC, the C-64 was the computer that combined many of the things you'd actually want in such a device. Equipped with 64 kilobytes of memory and Commodore (not Microsoft!) DOS 2.0, it had a range of add-ons, including disk drives, printers, and modems, an enormous amount of available software, and a cult following that endures to this day. The C-64 is the affordable, lightweight, user-programmable wonder machine that has become a 20th century legend.

The 2001 Guinness Book of World Records hailed the C-64 as the longest running personal computer system, lasting over ten years and selling more than thirty million units. In his article, "What is a Commodore Computer? A Look at the Incredible History and Legacy of the Commodore Home Computer" (<http://www.oldsoftware.com/history.html>) Reid C. Swenson calls the C-64 the "Model T Ford of the home computer movement." Though it might at first seem like vintage computer enthusiasm is nothing more than kitsch or retro mania, the people who actually owned and used the C-64 know that this "movement" goes much deeper. There is a sincere and appreciation and enthusiasm involved.

Of the many wonderful things the C-64 had to offer, the Sound Interface Device (SID) was particularly significant. The four-voice, polyphonic SID chip amounted a proper music synthesizer built into the computer. Unique and powerful for its time, in all ways the SID chip was superior to its IBM, Apple, and Atari counterparts. Its signature sound has been described as "squidgy," a term that fits rather well. Early on, the music was rather primitive compared with what was yet to come in the mid Eighties, when composers like Rob Hubbard and Martin Galway began setting new limits for the SID and creating a sensation both in the industry and the gaming community.

Irregularities in the chip's production means that no two sound exactly alike, and many versions can be found. The two main types are the original, or "classic" 6581, found in all the thick, brown machines first released in 1982, and the 8580 chip which later appeared in the sleek, white C-64C

## HIGH VOLTAGE SID COLLECTION ADMINISTRATOR ● ● ● ●

Profile by Justin Beck (Hard Hat Mack)

models and which tends to be popular with many of contemporary composers for its heavier, more techno-friendly sound.

Popularity of the SID sound owes as much to the gaming industry as to the chip's architecture, but nowadays, with the relative lack of current game releases for the C-64 (there are some), the SID music scene has had to develop a life of its own, which is supported by regular gatherings, software demo competitions, and commercially-released remix albums. While much popular electronic music — at least, the uninspiring sort often played in clubs and on the radio — usually suffers from an absence of melody and arrangement, it is exactly these things at which SID musicians excel, and what contributes to the enduring interest in their work.

Warren Pilkington, from Manchester, England, has done much to promote the SID music scene, and for the past three years he has presided over the largest SID music collection on the web, known as the High Voltage SID Collection, or HVSC. More than 17,000 tunes by hundreds of different composers are available from the HVSC's web site and can be downloaded as an all-in-one file that, even unzipped, occupies just around 90 megabytes of drive space.

Manchester is a fitting home for the HVSC, being an important city in music — the Buzzcocks, The Fall, Joy Division, The Smiths, New Order, The Stone Roses and Oasis all come from there. By day, 29-year-old Warren works as Information Systems Assistant at Manchester Metropolitan University. He has been part of the HVSC mission since 1997 and for three years has been its top administrator, spending between eight and twelve hours each week on the project. He is modest about his position, never forgetting to point out that the HVSC is a group effort. The team is comprised of a global network of volunteers which manages the collection, constantly adding tunes and maintaining accurate documentation. In leading the effort, Warren says that he brings to it a "keen eye for wishing to get things correct and up to date."

It was in a computer shop where, as a child, Warren caught his first glimpse of the C-64. "Of course being a kid you couldn't resist typing in a little listing like:

```
1 0
PRINT "I AM COOL ";
2 0
GOTO 10
RUN
```

or something similar, just to wind up the staff in the shop who didn't know how to make use of the RUN/STOP key," he says. Many hours were spent at a friend's house, playing now-classic games such as Uridium, Green Beret, and Impossible Mission. "I always knew the C64 was special," he says. "The graphics were good for the machine, the music was great (the loading theme on Green Beret sticks out for me a little back then) and it just seemed to be a nice 8-bit beastie to enjoy. And when I got my C-64, I learned BASIC programming and even did my project for Computer Studies on a C-64, making sure the code could run on the Commodore Pets our school had. That brings back memories."

Warren purchased his own C-64 in 1987 with money from a paper route and the sale of his first computer, the Commodore Plus/4 (among its quirks, the Plus/4 didn't have a SID). In the years since, he has contributed in many ways to Commodore culture. Under the name Zaw Productions, he has composed more than two hundred SID tunes, some of them appearing in C-64 games, and has written



Pilkington (left) with composer Martin Galway

articles for the "Commodore Zone" bi-monthly magazine and the disk magazine "News Press." He was also a long-term contributor of listing POKEs and game cheats to magazines like Zzap! 64 and Commodore Format. In 1999, Warren assumed the role of musician and historian in the Padua C-64 software group, an international network with members currently living in Belgium, Canada, Czech Republic, England, Germany, Greece, Netherlands, Scotland, Switzerland and Yugoslavia. "My kind regards go them all, they're a really nice bunch," Warren states.

It's not uncommon for the Commodore 64 to have far-reaching effects on a person's everyday life. After a breakup with his fiancée in 1994, Warren found solace, indeed, with the Commodore 64. "I had to do something to keep my mind from wandering the long nights pondering too much," he says. "So I turned on the C-64, loaded up Mini Office II and started to type poems during the late



nights. As it happened, I did a fair number of them and by the time I got my PC, I had written 150 or so. Now this figure is around 300, with new ones being premiered first on my web pages every so often." The Zaw Towers site, besides being a source for Warren's poetry and writings, offers music downloads (both SID and non-SID) and extensive historical information on C-64 software houses.

In May and June of 2001, Warren attended the groundbreaking "Back In Time Live" SID music parties, organized by C-64 Audio record label owner, Chris Abbott. The May event was held in Birmingham's DNA Nightclub and featured an all-star C-64 celebrity guest list, including Rob Hubbard, Martin Galway, Ben Daglish, Fred Gray, Mark Cooksey, and David Whittaker, individuals revered for their timeless game music compositions. It was a chance for the grassroots C-64 community to meet personally with some of their heroes. As a result, says Warren, "composers know who we are and understand the respect we have for them."

Under Warren's leadership, the HVSC does a very good job of representing those composers' work. Even someone new to the collection will quickly notice how well-organized it is, with authors' credits and historical notes on the tunes scrupulously managed, and that a tremendous effort is made to ensure the accuracy of the tunes themselves, so that they play as originally intended. Folders are arranged according to the composers' names, making it

easier to understand the music as the work of real human beings and not just as "computer-generated" curiosities unworthy of being taken seriously.

Without a large audience for C-64 games, these days SID music generally thrives in the demo scene, where coders, graphicians, and musicians showcase the best in C-64 artistry. Europeans seem to have a better handle on throwing the wildest demo parties, like "X2001," held in the Netherlands last November, for which Padua submitted a demo with music written by Warren. Norway's Glenn Rune Gallefoss placed first in the music competition with his tune, "Electronic Transfer."

Although SID music and the C-64 computer are essentially inseparable entities, one can listen to SIDs in a variety of different environments even without an actual C-64 computer. Purists may rightly insist that the best way to enjoy SID music is by listening to them on a real C-64 machine. PC users can have nearly as good an experience by using one of several different programs, such as SIDPlay, a SID-chip emulator written by Michael Schwendt and developed for Windows by Adam Lorentzon. SIDPlay, running on one's PC, can also be used to control a real C-64 via a special cable linking the user port of the C-64 and the parallel port of the PC. Similar results can be achieved with the HardSID, a PC soundcard loaded with a real SID chip.

Find out more by linking to Zaw Towers (<http://home.freeuk.net/wazzaw/>), Padua's web site (<http://www.padua.org>) and the HVSC



## An Interview with Roy HOOPER,

by Justin Beck (Hard Hat Mack)

While reminiscing about Gemco department stores with DJs Liz, Rijk, and Miss Marnie Hotpants, I decided to do a search on the web. I found Roy Hooper's Gemco appreciation page (<http://www.royhooper.com/gemco.htm>), and on it was a photograph that blew my mind: Roy working at Gemco, with a Commodore 64. It was an opportunity not to be missed, so I contacted him for an interview.

### What's going on in that photo?

I worked with a great 19-year-old guy named Dave Epstein, very knowledgeable but CONSTANTLY TALKED. Yak yak yak yak yak. I would tease him about it and I even called him Pac Man! When we started carrying the Koala Pad for the C-64 I drew him with his mouth going 99 m.p.h. It was all in fun.

### Did you do any programming on the C-64?

I did not but a 16-year-old kid I hired, Eric Riggert, sure did and he would do some amazing things with the 64, like making colorful hot air balloons fly over a Gemco store. We would use that as a demo. What a bright kid in 1984, Granada Hills, CA, and I wonder what he is doing now.

### Did you play any games, and if so, which ones did you like?

I did play games but I can't remember them, but I do remember the pretty girls that worked with us in Gemco.

Do you think those old machines have something which is lacking in today's personal computers?

Not that I am aware of. But they sure pointed us in the right direction to get us the very easy to use PCs that we have now.

Your home page suggests that you still have a certain fondness for Gemco. What did you like most about working there?

First, Gemco treated their employees very well, like family. The pay for us Audio Managers was amazing, thanks to Arnold Neal and Dave Schnieder. They looked out for us. And second, most of the employees got along so well with each other, mainly because of the Gemco family atmosphere. It was great to see the teens get along so well with the "old-timers."

### What happened to Gemco?

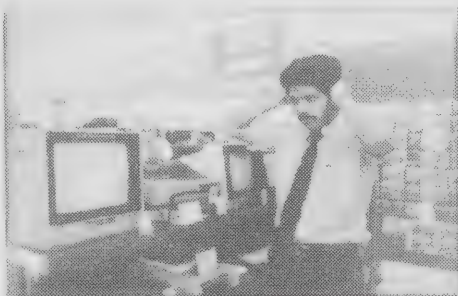
Many people think Gemco went out of business. But the owners decided in 1985 to sell the Gemco buildings and retire. For the next year those owners worked with other retailers to try to find jobs for its many employees. I think 70% of them found retail jobs and the remaining 30% decided on new fields. I decided for another field after 15 years in retail. So Gemco did take care of its "family" and in 1986 the last Gemco door was closed.

### What are you doing nowadays?

I live in Ojai, work as a local route truck driver in Ventura County and on weekends I always go on motorcycle rides.

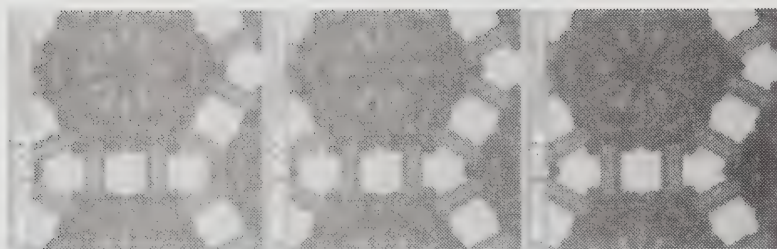
Do you still have that mustache?

Yes, along with a goatee.



"Please, make it stop!!!"  
(Hooper and a C-64 at Gemco)





# an interview with the electro group

by Davy Bui

Electro Group has been around for a few years now. Comprising of Tim on vocals/guitar, Ian on bass and Matt on drums, the group may be the epitome of noise pop (and has fittingly played the annual Noise Pop festival in San Francisco). Characterized by catchy songs wrapped around distorted guitar, propelled by heavy bass lines that sound more like a second guitar, and driven by Matt's hyper-frenetic drumming, their debut album was released on Omnibus Records. The following is a post-Thanksgiving interview in which the boys discuss the Northwest, bad shows, and why they can't get no love.

[This interview originally appeared in the Daydream Nation Newsletter in edited form. Any comments or suggestions? I would love to hear from you. Davy Bui - sac\_zine@hotmail.com]

*So you guys recently played a couple shows up in the Northwest. How did those go?*

Matt: "I wonder if we should even say."  
Tim: "Well, we weren't impressed with Olympia."  
Matt: "Yeah, Olympia can suck it."  
Tim: "Olympia is a weird place."  
Matt: "It sucks."  
Tim: "It's like going to Eureka or Chico, except Chico is nicer."  
Matt: "It's like this old logging town. And people are really bored. And you got your cranked out jock burn out guys and tons of hipsters. I don't know, I guess they're so used to being the indie rock snobbery capital."  
Tim: "Yeah it was lame. Portland was good."  
Matt: "The show was lame but the place was good."  
Tim: "Yeah, the place is how you want a place to be. They fed us and the place was nice and the owners liked us so hopefully we'll get a better show next time."  
Ian: "And it's got my lucky pinball machine too."  
Matt: "Ian, you kept winning free games at pinball."  
Ian: "Which one?"  
Matt & Tim: "Indiana Jones."  
Tim: "Yeah, they had the original Asteroids machine and Galaga. And they had a Pac-Man sitdown."

*I thought rock n' roll was about the groupies and stuff afterwards.*

Matt: "All the hot chicks left after we played."  
Tim: "All the guys went after Matt." [Laughter]

*I guess I should ask you about your history in case people out there don't know.*

Tim: "Ian and I started playing. I was 15 or 16."  
Ian: "I was 18 or so."  
Tim: "We were in Graham Cracker Cyclones, it

was an old band. Ian started playing keyboard and then he started playing bass. Then we were ElectroLux and then we changed our name to Electro Group. And Matt's been with us the longest, about 5 years now. We've had 3 or 4 different drummers."

*And Matt didn't know how to play drums when he started playing with you?*

Tim: "He had been playing drums with this other band."

Matt: "Yeah, I'd been playing 2 or 3 months but I didn't really know what I was doing."

Tim: "He was also dating my sister. That's how I knew him."

*I heard you guys recently got a 16-track machine.*

Matt: "Yeah, we've been recording. We've got 4 songs recorded already."

Tim: "We've got six or seven more songs to record because we want to put out an album in the spring."

*Are you guys going to put the new album out on Omnibus?*

Tim: "Yeah, Mark [Kaiser, head of Omnibus Records] has talked about putting it out."

Matt: "If we're going to do an album, it's going to come out on Omnibus. People have talked about doing a single or an EP or some comp tracks."

Tim: "We've got a lot of recording to do but we don't have that many shows coming up so we'll have a little lull where we can get some recording done."

Matt: "We've got a lot of new songs that we've been doing live that we haven't got down yet."

*So that's the itinerary for Electro Group for the next six months or so?*

Tim: "What does January look like?"

Matt: "It's completely open. We don't have anything booked but it'll come around."

Tim: "Yeah, it'll come around, but that's cool. It's good if we don't play too many shows in December and January because it's cold. Especially to be travelling around, you know what I mean? It'll be nice to just hole up and get some recording done."

Matt: "Sometime in spring, we'll be going over to England for about a week. It looks like that'll happen but we're just not sure when."

Tim: "And then we want to set something up for the East Coast and get on with a bigger band, because it would be a bummer to play the same kind of shows there that we play around here."

*You couldn't just trade shows with a band like Lenola or something?*

Tim: "Uh, no."

Matt: "I think Lenola was so bummed out when they got out here that they just associate us with bad memories."

*You guys only played one show with them?!*

Matt: "Yeah, but it was the second to last show and then they cancelled the rest of the tour."

Tim: "They played Los Gatos and then went home."

*But I heard Los Gatos was a good place to play.*

Matt: "We played at the place they were playing and..."

Tim: "Every place I hear that's a good place to play, we play there and it sucks."

Matt: "But it's always cause we play with some fucked up line-up and they're like, 'You're playing with some local bands and they'll draw.' We get there, and the bands says, 'We don't draw, everybody's here for you guys.' It's like, what? We've never been here in our lives. And we always end up going on last. Everyone's all like, 'You're headlining, you're headlining.' It's like, no, we're going on last."

Tim: "There's a definite difference between headlining and going on last."

*And I guess you guys haven't reached that headliner status?*

Tim: "We really don't have a draw at all. Not even around town. I mean, certain shows a lot of people around town will show up to see us, but it has to be the right show. Other times, people won't really show up. But we do alright...30 people on a weeknight. On a weekend show, a lot more people will show up."

Matt: "It's really polarized, too. We'll get five people who'll go 'You guys are great, you guys are awesome.' Then you see all the people going around saying, 'Those guys suck.' There's not a lot of middle ground."

*You guys are too loud to have a middle ground.*

Matt: "Yeah. 'What are they doing? I hate this,' or 'Fucking whoa, man!' The thing that's sucky is that you only get about 5 people at any given show."

Tim: "And it's usually other people in bands. The bands we're playing with are the people who like us."

Matt: "We've played so many shows with Mates of State, and they'll have 150 kids rush the merch table. It's crazy. But it's the Mates and us. We're different, you know?"

Tim: "Yeah, they love us. The Mates love us but their fans..."

Matt: "We play with the Minders, and we love the



# the electro group

Minders, and they love us. The same thing with the Mates, but they're pop, so all their fans hate us."

Tim: "We aren't punk really. We're not punk enough, and we're too loud. And we're not pop enough."

Matt: "We basically play pop songs, just really messed up pop songs."

Tim: "I don't know."

Matt: "It sounds like we're bitter. Things have taken a turn off the bitter cliff."

[laughter]

*Ian, anything you want to add to this?*

Ian: [bitter grunt]

[The talk turns to Omnibus]

Matt: The first show we ever played that Mark saw was the Mates' first show out here.

Tim: Yeah, they were from Kansas. The show was at the Depot at San Francisco State, and Mark wanted to put out records by both of our bands.

Matt: So every other show was with the Mates. They're cool.

**Actually I wanted to talk about Omnibus a little, since you guys are playing an Omnibus showcase on Dec. 8th at Capitol Garage.**

Tim: I want to plug my other band, Trace, that's playing that same show.

**Is Trace playing that show, too? I was going to ask you if there were any other bands you wanted to mention that are playing that night, or any other shit-talking you wanted to dish out.**

Tim: Yeah, Trace is playing.

Matt: All I've got to say about Trace is see them now, cause you may never see them again. They only play about one live show per year, and they've already played one.

Tim: We don't play out too often. We used to play out all the time, but now we record all the time.

Matt: Well, people who saw you back then wouldn't recognize you now.

Tim: Yeah, we used to play with all those British bands.

Matt: The Chapterhouse, Swervedriver, Oasis bands.

Tim: Whenever those British bands would come to town and play the Cattle Club or something, we'd get the opening slot. It was fun. A lot of them, uh...

Matt: Trace was way better than a lot of them.

Tim: Yeah, like Oasis. Half the people left after we played, and they were pissed. Sorry we kinda got off track there a little.

**Oh no, it's ok. I can always do some editing. I'm the Oasis fan club president, so I can't let word of this get out, anyway.**

[laughter]

*So what are some good shows you've played?*

Tim: Man Or Astroman? at the Great American Music Hall. That was for the Noise Pop show.

Matt: We were the opening band so it wasn't full yet, but there were still a lot of people cause that place is pretty big.

Tim: A lot of people dug us, too.

Matt: Not that we sold anything.

Tim: We never sell records at shows.

Matt: Yeah. We've actually sold quite a few records for a debut album and all, but never at shows.

Tim: We sell a lot of records at the stores and stuff.

**You guys need to wear matching costumes, or have some gimmick, or something.**

Tim: Well, I think we're better live, too. And a lot of people who have the record tell us that. It doesn't come across.

Matt: I guess most people don't think so.

[laughter]

Matt: It's the same as bands like Crash N' Brittany. I saw them live, and it was like this sonic assault. I liked it, but I wasn't into it. Then Ian brought over this CD, and I got into it. When I saw them live again, I had a whole new appreciation for them. That's what happens with bands that play really loud like we do. The sound is like a barrier, but once you hear the songs, you get into it.

*That's exactly what happened with me. The first time I saw you guys was when I played with you, and I even had shit in my ears. I didn't even hear any of the songs. I just remember feeling this loudness.*

Tim: Well, we used to have earplugs, and I wish we still had them. People dug them.

Matt: I used to get those for free. If I still could, I would. I worked at a sign shop that had a router table, so they had all these earplugs. So in my spare time, I took a drawing from Jay Howell and made stickers, and stuck them on a box of earplugs. We used to give out like 200 earplugs at every show. People still ask about it.

*One last question: how do your songs come? Who's the arrogant songwriter of the group?*

[Matt and Ian point to Tim]

Matt: He can be arrogant all he wants, but he'll bring something in and we'll be, 'Eh,' and we'll change it.

Tim: Yeah, then they'll show me what to play to make it sound good. [laughs]

Matt: Usually, though, Ian will come up with something that'll totally change it around. Like the one song on our album that people like the most, "Continental," was kind of country. Then Ian came in with a bass line that made the song do a 180.

Tim: Ian's really good at coming up with stuff that'll complement what I'm playing, but won't match it exactly. It'll feel like we're chasing each other. And vice versa. Ian will come up with something and I'll put a guitar part to it. Then I have to come up with the vocals to something I didn't write.

Matt: And then I try to find a happy medium, and decide if I should play with Ian or Tim.

i eat, therefore  
i cook

Maybe Descartes, Rene, ( French) didn't say it like that, but that's what he meant, and if he had thought, that's what he'd have said.

Everybody Eats..But What?

Everybody eats.  
(so long as it's salty,  
so long as it's sweet)  
and washes it down  
with a diet drink neat.

Eating zoned out,  
eating and walking,  
eating in class, on the bus,  
eating and reading,  
eating and eating, but what?

Jaws crunch, teeth grind,  
saliva secretes enzymes,  
gulp gulp, gullet swallows,  
stomach breaks down,  
peristalsis expands and narrows.

Everything nuked  
all smelling the same,  
food too boring and too bored,  
even for it to ask,  
"Am I tasty? Am I lame?"

Find a cart at the market to fill  
With frozen burritos, nachos and chips,  
twelve-packs of drinks of assorted swill,  
frozen dinners, frozen pizzas,  
bags of rahmen, cups of soup.

"Oh, my dear," I want to plead.  
(and sometimes even do!)  
"Something that grows is what you need,  
chard, garlic, avocados...  
to slice and dice and cook with rice,  
or possibly potatoes."

"What's that you say, you don't know how?" That's easy, just tune in to KDVS each Thursday morning to 'Cooking With Madeleine,' for recipes and tips on food and news of mammograms!

by Madeleine



# HIP-HOP HISTORY

by Nix

"...you can find the abstract listening to hip hop/ my pops used to say it reminded him of be-bop/ I said 'well daddy don't you know that things go in cycles?'..."

Tribe Called Quest 1991

"It's Bigger than Hip Hop" Dead Prez 2000

There are a lot of people that say Hip Hop sucks now, that it hasn't been good since the 80's, or '92. They say that what's out now is not Hip Hop, it's rap. People like to believe that there has not been a good MC since Rakim, and that Hip Hop's golden age is long gone. I'm here to tell you that Hip hop never died; Hip Hop is always growing, building expanding, getting better. My favorite year in Hip Hop? This year, and next year, and the year after that. Hip Hop only gets better with age - it gets more complex, it spreads out and infects other genres of music and makes hip hop bapies.



Eric B. and Rakim

In the early years of Hip Hop almost every rock musician, when asked what they thought of hip hop and sampling, would say "that's not real music". I can't tell you how many times in my school years I heard that. But look at music in the year 2000: every rock band has a DJ, every rock singer wishes he was a MC. I would like to just give a big Fuck You out to any one who ever said hip hop wasn't music.

Hip Hop has spawned new genres of Music. Drum & Bass is Hip Hop, Downtempo is Hip Hop, Trip Hop is Hip Hop. Jazz and Rock - two genres of music whose established musicians looked down on early Hip Hop - now bite Hip Hop production techniques and styles. As for this whole "Rap, not Hip Hop" thing, that's just people trying to be divisive. Rap is part of Hip Hop, not a separate genre. Rapping is MCing, one of the four fundamental Elements of Hip Hop. You cannot separate Rap from Hip Hop. Rap is Hip hop, Hip Hop encompasses Rap. People like to think that if they like it it's Hip Hop but if they don't it's rap. That's some bullshit. If I don't like a mainstream hip hop artist because they have different values from me (for example), who am I to say that they are not Hip Hop?

Okay, now to get to my main point: Hip Hop has been good and well for the last 10 years, and I would say the last 10 years were the best 10 years. Now I'm not hating on my history. I love Hip Hop of the 80's; it's all important. I love the music of the 70's, and I think the best music ever was made in the 70's. Some of the best Hip Hop songs were made in the 60's by the Last Poets and Gil Scott Heron. But 90's hip hop is on point. In the 90's, MC's became poets. DJ's became jazz Musicians.

And all Hip Hop became an ART: moving forward, evolving, branching out.

I'm going to give you a year by year break down of some Hip Hop full length releases of the past decade, examples of why Hip Hop has been on point every year, from 1991 - 2000. I know I'll be skipping over important 12" & other releases, but I don't want to make this article too long.

## 1991: Native Tongues represent

Tribe Called Quest - Low End Theory  
De La Soul - De La Soul is Dead  
Del the Funky Homosapien - I Wish My Brother George Was Here

## 1992: Classic Production-MC Duos

Pete Rock & CL Smooth - Mecca and the Soul Brother  
Gangstarr - Daily Operation  
Pharcyde - Bizarre Ride II the Pharcyde

## 1993: Conscious Hip Hop Still Strong

KRS-ONE - Return of the Boom Bap  
The Coup - Kill My Landlord  
Digable Planets - Reachin' (a new refutation of time and space)

## 1994: Streets Represent

Nas - Illmatic  
Organized Konfusion - STRESS (the extinction agenda)  
Wu-Tang Clan - Enter the Wu-Tang (36 Chambers)

## 1995: On Point

KRS-ONE - KRS-ONE  
Goodie Mob - Soul Food  
GZA - Liquid Swords

## 1996: Evolution of Lyrical Assassins

Chino XL - Here to Save You All  
Ras Kass - Soul on Ice  
Dr. Octagon - Dr. Octogynecologist

## 1997: The Producer Takes Center Stage

Prince Paul - Psychoanalysis  
Latiyrx - The Album  
Common - One Day It'll All Make Sense

## 1998: West Coast Underground Comes of Age

Acceyalone - A Book of Human Language  
L'Roneous - Da'Versifier  
Hieroglyphics - 3rd Eye Vision

## 1999: Indie Strength

Mos Def - Black on Both Sides  
Pharoahe Monch - Internal Affairs  
Lootpack - Soundpieces: Da Antidote!

## 2000: It's All Good

Slum Village - Fantastic vol.2  
Conceptual Dominance - Savage Intelligence  
Reflection Eternal - Train of Thought  
Ghostface Killah - Supreme Clientele  
Dead Prez - Let's Get Free

With at least 3 exceptional full length releases every year (not to mention all the hot 12" singles), how can anyone say that Hip Hop fell off in the 90's? I skipped over so many important artists and releases from the 90's (every Roots album, every Outkast album, DJ Shadow, Q-bert, Anticon, Company Flow, to name a few). And like I said: every year we grow. The year 2001 has already seen solid releases from Dilated Peoples, the Coup, Freestyle Fellowship, Lone Catalysts, Asheru & Blue Black, Ghostface Killah, De La Soul, and Saul Williams. Indie label



Gil Scott Heron

Hip Hop is blowing up right now world wide. The Yerba Buena Center for the Arts in SF dedicated over three months this year to a massive Hip Hop exhibit. Meanwhile, MC's, DJ's, producers, B-Boys & Graf artists are still building, coming with their best shit yet. Hip Hop Culture is a strong and growing, with the best still to come. In 2002, look forward to new projects from Planet Asia, Blackstar, Common, Ras Kass, Pete Rock, Black Thought, Gang Starr, Dead Prez, Last Emperor, Blackalicious, DJ Shadow & tons more underground shit pushing Hip Hop forward.

-Nix

Nix Top 10 Albums of 2001 (In Random Order):

Saul Williams - Amethyst Rock Star  
Bilal - 1st Born Second



Saul Williams

De La Soul - AOF: Bionix  
Psycho - On Da Bus feat Tony Allen  
Poets of Rhythm - Discern/Define  
Four Tet - Pause  
Mission: - One  
Asheru & Blue Black - Soon Come...  
Herbie Hancock - Future 2 Future  
Spacek - Curvatia

Nix Top 10 Compilations of 2001 (In Random Order):

Howie B - Another Late Night  
DJ Spinna - Funk Rock  
DJ Spooky - Under the Influence  
Everything but the Girl - Back to Mine  
Urban Revolutions  
Superrappin' Vol 2  
DJ Food & DK - Solid Steel  
Future Sounds of Jazz - Vol 8  
DJ Spinna - All Mixed Up  
Truby Trio - DJ Kicks



# Drum & Bass

BY DJ TAO

## 12" Reviews

.....  
**Juju** : "Revenge" / "Revenge" (Klute Remix) :  
Phuturo Recordings 001, [www.phuturo.com](http://www.phuturo.com)

The man known as Juju straight out of SF's Phunkateck collective, comes correct once again with another signature sounding tech roller to launch his own new label, Phuturo Recordings. This one sounds a bit like the impeccable style of Cause 4 Concern's material. Using chopped up bongos and congas fused together with funk guitar basslines and layers of techy effects, Juju creates a hybrid of funk and Tech. On the flip side, Klute takes it a step further and adds a crisp, punchy break that guides you into a fierce breakdown that escalates into what seems like a soundtrack for a space ship war in another galaxy. Klute works magic on this 12" and totally recreates this already devastating tune into an essential piece of wax for any collector hip to new releases. And if you are in SF on any Tuesday night, you can get a full dose of Juju Flavor at the Phuturo weekly located at "The Top" at 424 Haight St.

.....  
**Benjie** : "Looped" / "Macross"  
Anti Recordings 001

This superb 12" from L.A.'s very own Benjie is a real crowd pleaser with 2 tracks of excellent Drum & Bass. This is also the first release on Benjie's new Anti label, and if this is any indication of things to come, this is surely a label to watch for. This one is a white label only, limited release, but well worth searching out. "Macross" uses a thick, punchy break and beautiful Anime samples throughout the track which really make this one enticing in the mix. An incredible composition to say the least. "Looped" on the flip is a storming smasher that has received lots of support from all the majot Cali DJ's. This one is a twisted Tech step monster that is relentless on the dancefloor. Wicked!

.....  
**Lodru** : "One" / "Mahakala"  
Lodru Recordings 001,

"Mahakala" is probably the most original sounding tune I've heard in ages, and it's produced by Rick Riffle, straight out of Sacramento!!! The Lodru label sees it's first release and it's 12" with a full on spiritual concept. The intro to Mahakala is sampled Buddhist Monks chanting which sounds amazing on vinyl and in a drum & bass tune. All of the proceeds from the sales of this record goes back to the monasteries where Rick sampled them. After the chanting, the crazy broken drums come in and take you on a persuasive adventure through drum programming. This tune is absolutely wicked and well worth picking up. The flip side, entitled "One"

.....  
is an even deeper excursion into the realm of broken drum & bass, but still able to hold the dancefloor nicely. Both tunes are excellent, so go grab this one. Remember, it's from Sacramento!

.....  
**Substrata** : "Airstrike" / "Stakka & Skynet Remix"  
Technorganic Recordings 006,

Substrata comes correct with this wicked futuristic tech steppa on the highly acclaimed stateside label Technorganic. This one is sure to rock the floor with it's devastating bass and crisp break. Clever airplane samples flying overhead are thrown in at the break giving the impression of an airstrike and then it's off and rolling once again. The Stakka & Skynet remix on the flip side is beefed up a bit more for maximum dancefloor devastation but still very much in the vein of the original. Check this one out if you like the new wave of futuristic break sounds.

.....  
**Stratus** : "Here We Go" / "One Move"  
Xenon Recordings 003 , [www.argonrecords.com](http://www.argonrecords.com)

Argon Records new Xenon imprint is looking like a solid contender in the drum & bass underground circuit. San Diego's Stratus brings us two more tunes of that hardcore influenced techno-jungle. "One Move" has a catchy vocal hook that repeats... "One Move, Make Your Body Move!", and that it does. Light techno stabs and a fierce, bassey breakbeat fuel this track along with intensity. "Here We Go"

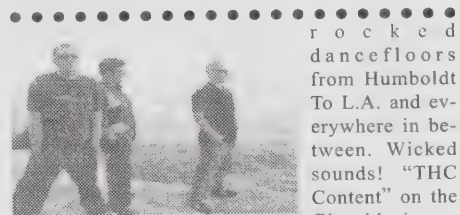


on the flip side is more of the same. Quality tunes from a supposedly now retired producer. These may turn out to be collector's items, as they were pressed in limited numbers on white label only. Buy on sight.

.....  
**Red Army** : "RoodeBwoy Dub" / "THC Content"  
Xenon Recordings 002 , [www.argonrecords.com](http://www.argonrecords.com)

Santa Cruz's Red Army trio comprised of members Colecovision, Paradigm Shift and Iron

Monkey bring some dubbed out reaggae funk flavor to the drum & bass genre in a way more original than ever before. "RoodeBwoy Dub" has become anthemic around Northern California with it's heavy Reaggae, Ska vibe and deep rolling dub bassline, it's



.....  
other superb tune from these guys with a fast rockin break and more ragga samples for the irie crew. This release like Xenon 003, was pressed in seriously limited quantity on white label only. Pick it up, if you can find one.

.....  
Drum & Bass Mix CD Reviews:

V/A: **DJ Marky** : "The Brazilian Job" Mix CD  
(Movement Records)

This is another incredible mix like the one this man is known for. DJ Marky from Brazil has risen through the ranks to be one of the most respected DJ's in drum & bass from outside of the UK. This CD shows us why, with a top notch selection of up front tunes, many of which were unreleased at the time of this mixes release. Also included on this CD are some of Marky's original tracks and collaborations such as: Jorge Ben & Toquinho: "LK" (DJ Marky & XRS Land Mix), Fernanda Porto: "Sambassim" (Marky V.I.P. mix), and DJ Marky/ DJ Patife/ Esom feat. Fernanda Porto: "So Tinha Que Ser Com Voce." Marky's Brazilian twist has cause quite a stir in the drum & bass scene and these new sounds have been welcomed with open arms. Marky shows us that drum & bass truly is a universal and global music these days. This CD will have you groovin all winter long, and if you ever get a chance to see the man DJ

.....  
**Listen to the  
"Insomniac Jungle  
Show" every Wed.  
night from 8-10pm**



# FESTIVAL REVIEW: M'era Luna 2001

HILDESHEIM, GERMANY BY DJ ACADIUS LOST

It all started with a tinny sampled voice crying "ut-oh!"

Instant messaging programs are becoming increasingly pervasive today, with the handing out of ICQ numbers or AOL Instant Messenger nickname aliases becoming an alternative to trading phone numbers in many circles. As someone who used to troll about in IRC (internet relay chat) text-only channels on obscure servers back in the early nineties, I've continued to make use of such software. In this case the singsong tinny voice was the notification that I had been messaged by some random individual, from some random place in the world, who felt like some random conversation. By routine, I checked the user details for my solicitor, the rather dubiously named "GrimTragedy". To my surprise, this was not just another 12-year old girl from Venezuela who wanted to know "what I liked to do for fun in USA". Under "interests", she had listed many of the bands I play on my radio show here at KDVS. She was Greek, but going to university in England, except for the fact that she was doing a year abroad program from there to Amsterdam. After I finally got my brain around that complicated situation, we got to talking about live music events, and she told me about the one she was looking forward to, the M'era Luna festival in Hildesheim, Germany. She sent me a link to the festival's site, and frankly, the setlist blew me away. The venue was an airfield with two stages, one open-air for large established bands, and another inside an aircraft hangar, featuring up-and-coming acts. The hangar stage lineup for the second day read like a playlist from one of my shows...

The main problem was that it was in Germany. I was in Davis. Did I mention Canada is the farthest I'd been from home? That would have been the end of the story except for one thing... I was already going to be in England that weekend, visiting the lovely DJ Loulabelle. Wheels began turning...

Loulabelle is, of course, my other half newly departed from UC Davis after her year abroad here and back at Leeds University finishing her degree. She, too, was astounded by the lineup at M'era Luna, so we looked into the question of travel. We had already been planning to take the Eurostar to Paris, so once on the continent we supposed we might be able to catch a train to Hildesheim. Unfortunately what we found out at the travel agency was that travel agents in the UK are unable to book tickets on european rail, and that we needed to speak directly to a representative of the rail company of the country we were intending to travel in. So from England we were trying to book train tickets from France to Germany- by the time we had it figured out and found (via telephone) an english-speaking representative for the German rail, there was no longer time to get the tickets to us.

By this time we were losing hope. Loulabelle was searching for flights from London to Hannover, the closest major city to Hildesheim when the telltale "ut-oh!" rang out over her computer speakers. This one was a standard chat-up: "Hi, I'm (fill-in-the-name)... Whatcha doin'?" With the sort of apathy that tends to follow several hours of failed effort, she replied that she was trying to find a flight online. "Oh, I can find it for you! Where are you going?" Highly dubious, she told him. About a minute he messaged us with a link to an english dot-com that buys up discount cancelled/unsold tickets for flights within 72 hours and sells them to last-minute travellers at lowered rates. Our plane tickets arrived by priority mail the next day, while we hurriedly obtained camping gear and a bought a used German phrasebook for 99 pence. Did I mention neither of us speak any german?

The day started with a frightening predawn taxi ride through the streets of London to the train station. I was in front, and the right-hand drive car left me feeling terribly disoriented and out of control as we careened down the "wrong" side of the narrow deserted streets. From there we took a high-speed express train to Heathrow airport, winging out across the countryside for continental Europe, our hopes riding on the weak assurance that there "ought to be tickets left". We spent some of the plane flight trying to find useful phrases to memorize, but were distracted by the selection avail-

able: "My wallet is gone", "My car has been stolen", "Where is the hospital?", and "My Son is lost.". In the end we settled for learning "Ich spreke kein deutch" as a defense against any string of incomprehensible syllables we might encounter in this foreign land.

Upon landing we passed through customs with english supermarket food items intact (if there is a BSE outbreak in German cows they know who to blame), and were thankful for multilingual signs directing us to the train station, which was adjunct to the Hannover airport. Loulabelle, with far more public transit savvy than I, figured out how to get us to Hannover's main station, from which we could transfer onto a line headed into Hildesheim, about 20 min to the south. The express train whisked from the platform, pushing us back into our chairs with acceleration. Amtrak, eat your heart out- this was one of the newer train lines that put American and UK rail to shame. The line to Hildesheim itself was an older model, but by then we were already enjoying trying to spot enroute festival-goers, bedecked in black velvet, piercings, and camping gear. Once we arrived in town near the city centre, we realized the next problem, how to find the festival itself.

On this subject, the English version of the festival's website had said: "How to get there by train: To main station Hildesheim, from there it takes you 15 minutes to the festival ground. Not signs." So we knew it wouldn't be far, but it left us wondering if we should "note" signs or if there were "not" signs to be noted. We settled for following a long line of people who looked like they were going to the festival. Unfortunately, the long line kept getting shorter and more disperse until suddenly we realized the line seemed to be following us instead of vice versa. We did our best to look lost and started looking for net movement of people still carrying their camping gear (and presumably on their way there) rather than ones without gear (presumably on their way back for food or something). The first two signs we found were loosely wired to streetlamp poles in a free-spinning fashion that rendered their arrows rather ineffectual. Finally we heard the music in the air as we got closer, and found our way in.

Tickets were still available, and were exchanged for wristbands and trash bag tokens. We set up camp amongst a sea of tents, near a landmark, and set out across the tarmac for the stage proper. Clan of Xymox was already playing by then on the main stage. In the outer area there was a tent city of sorts comprised of vendors of all sorts, selling CDs, clothes, army/navy surplus items, jewelry, boots, and food. It was overwhelming- I'd never been to a large festival before, but it was impressive enough to Loulabelle as well. The hangar stage was off to one side, and held a smaller stage, and shelter from the sun and/or rain. The set list was overlapping, so there was always a band playing, often two of them, from 11 in the morning until midnight.

For the first day of the festival, we were especially looking forward to seeing Cov-

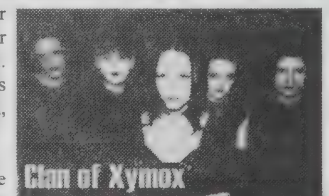
## Day one:

### Hauptbühne Samstag, 01.09

11.00-11.20 Zeta  
11.40-12.10 Pinko Star  
12.35-13.15 Clan Of Xymox  
13.40-14.20 Zeromancer  
14.45-15.25 Gary Numan  
15.50-16.30 Goethes Erben  
16.55-17.40 Theatre of Tragedy  
18.05-19.05 De/Vision  
19.30-20.30 The 69 Eyes  
21.00-22.00 Covenant  
22.30-24.00 Wolfsheim

### Hangar Samstag, 01.09.

11.20-11.50 Inscape  
12.10-12.50 Schock  
13.15-13.55 Fading Colours  
14.20-15.00 Star Industry  
15.25-16.05 Poems for Laila  
16.30-17.10 Lucyfire  
16.30-17.10 Lacuna Coil  
19.05-20.00 Letzte Instanz  
20.30-21.30 Justin Sullivan  
22.00-23.00 The Inchtobokatables





enant and Wolfsheim. A few of the other acts caught our attention as well as we drifted from stage to stage, including Star Industry, who see regular play at the Bar Phono in Leeds; and the 69 Eyes, who play heavy guitar-dominated songs like "Clone your Lover". Another surprise was Lacuna Coil, an industrial/metal band with a dual lead: the female vocalist had an amazingly powerful voice, counterpointed by a male vocalist with heavy distortion. Fading Colours and Theatre of Tragedy were two other standouts, both blending clean female vocals with heavier rock-oriented music.



the crowd going in between drinking additional cans of beer in true Trek tribute band tradition. One of the keyboardists alternated his full apparatus with a shoulder-slung unit for soloing in the foreground. At some point Android even grabbed an inflatable pool

toy guitar from the back to jump around with, doing air-guitar to an impromptu keyboard solo. By the end of their set they had the entire crowd with arms raised in a "live long and prosper" salute, even the mainstream black-velvet goths who had originally just been stuck there by the full crowd.

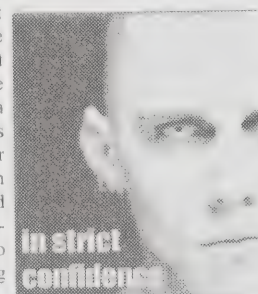
When it came time for the headliners, we had seen Covenant not much more than a week prior at Infest in Bradford (reviewed in the Fall '01 issue), and we knew they would put on a good show. On a stage perhaps three times the size of the one at Infest, they still put on a very energetic and entertaining show, enthraling the audience. This was the third time I had seen the band, and they have had a noticeably improved stage presence each time. Their performance left the crowd restless and energetic in the downtime while waiting for Wolfsheim. Loulabelle and I decided not to relinquish our decent spot in the crowd to check out the other stage, and were finally rewarded when the lights dimmed and Wolfsheim took the stage. The large drop screen in the rear of the stage was drawn away to reveal a pair of giant 50' metal pinwheels, dramatically lit and turning slowly. The vocalist, Peter Heppner, strolled up to the front of the stage, calmly introduced himself to a giant roar from the audience. He then drew a small book from his pocket, set it up on a podium in front of him, and began singing. Wolfsheim has one of the most impressive male vocals I've ever heard

in the EBM/industrial/Synthpop genre: deep, smooth, and full of emotion. It was equally impressive live. As the song continued, he flipped the pages of his book containing the lyrics. Bereft of any other appreciable movement his performance continued. Somewhere in the shadows behind him another band member operated a keyboard to cue the music. It was strange the quality of the voice and music was outstanding, but there was little life to it, especially after the energy of Covenant. At the conclusion of the first song, the singer waited for the applause to die back before uttering an unexcited "Danke-shen", and starting into the next song, on the next page of the book. This time at a crescendo pyrotechnics blazed from the stage, and sparks rained down from the lighting rigs above him, while he stood placidly before the giant metal pinwheels, singing in that flawless voice. It was a tremendously surreal experience. Very impressive in it's own right, and not at all what I expected.

The second day was more oriented towards the electronic end of the scale,

and Loulabelle and I were both excited to see many of the bands. A trip back to the city centre took longer than expected, putting us back at the stage during Icon of Coil's performance. I am sorry to have missed TOY, as I hadn't at the time realized that it was the current incarnation of the band "Evil's Toy", which has apparently since been redeemed. Obsc(y)re was another pleasant surprise, ranging from a solid synthpop sound to haunting melodic female vocals over a simple piano backing. Loulabelle and I secured a good spot in the hangar stage to observe the crowd change as the stage was prepared for S.P.O.C.K., a zany swedish Star Trek / science fiction themed synthpop act. One fan had a shirt that read "I've never trusted a Klingon... and I never will. SPOCK". It was definitely a dedicated fan base that filled the hangar. We half expected the band to appear in a simulated transporter beam as smoke poured out thickly from the stage. Skepticism fell away as they ran onstage in silver and black jumpsuits and started off strong. The front-man, Android, delivered the lyrics with super-exaggerated expressions and body language, running around the stage and getting

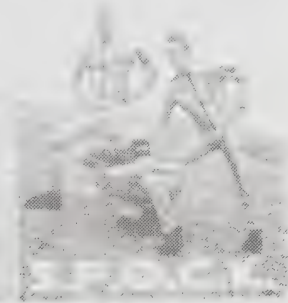
Apoptygma Berzerk was our next inspiration, and we made our way out to see them- they took the stage just before sunset. They were definitely stretching to try to be edgy and intense on the massive main stage, with electric guitar and bass added to the keyboard backing. The singer himself came onstage, rather shorter and rounder than I'd expected, wearing dark wraparound sunglasses and an "I'm the best thing at this festival" demeanor. There were some technical difficulties with the sound levels on the stage and the monitor levels, leaving them trying yet harder to seem intense and edgy, while bending over towards the floor monitors and amps during instrumental bits and signalling furiously at stage techs. Towards the end of the set they pulled it together better and seemed to start having a little more fun, though to me, they still seemed a bit forced. In Strict Confidence was next up on the Hangar stage, who I had mostly only known for a rather unmemorable cover of Depeche Mode's "Stripped". Their performance here was another thing entirely, intense and complex industrial with a choral/orchestral aspect. They also conducted themselves entirely in German, from their greeting of the crowd to their farewell, which led me to realize just how many of the bands performing had been speaking english.



The next band up was Mesh, and seeing them was one of our primary motivations for coming here. Their industrial-edged synthpop style is filled with some of the catchiest hooks I've ever heard, and the vocals are outstanding. While things were being set up, one of the stage hands in a baseball cap tested out the microphone with a sudden unaccompanied verse of a song, full and melodic, before wandering off, leaving us wondering. A few minutes later when the band took the stage, sure enough, that "stage hand" was in fact the lead singer, and his performance got underway, energetic and engaging. The only strange part was the band itself, who were dressed like they stepped out of an Abercrombie & Fitch catalogue. The singer wore his cap through the entire performance, looking like some bloke off the street, but singing like a New Wave rock star of the 80s. Maybe they think the music is more important than the image. Maybe they don't identify with the whole glam/goth/industrial/EBM genre. Apparently, as I learned from GrimTragedy, who I bumped into after their performance, they always look like that onstage.

The final acts of the festival were L'ame Immortelle on the Hangar Stage, and Marilyn Manson on the main stage. I'm not a Manson fan, but I've heard a great deal about his live performances, that they recapture the same sort of performance art that Kiss and Alice Cooper brought to life in their acts, so I drifted back and forth between the stages. L'ame Immortelle was incredible, with several keyboardists, a woman playing an electrified cello, and vocals that evoked powerful emotions in the audience. Maybe Manson was having a bad day, but all he evoked in me was a regret that he was the United States' only high-profile band at the concert.

**Acadius Lost  
"Bat Country"  
9:30-Noon  
Mondays**

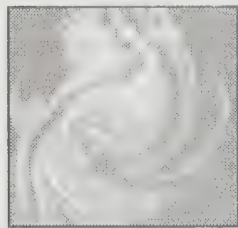




# INDUSTRIAL REVIEWS

by **dj VSX**

**Angels & Agony – Eternity (Out Of Line):** As the sticker on the front tells you, this album is “Future Pop”. “Future Pop” of course being the style of music that acts like Covenant and VNV Nation are apparently creating now. This album was even produced by Ronan Harris of VNV Nation so I had all of this hitting me before I could even take a listen to this CD. However, upon a listen, I can see the “future pop” influences in this album. While nothing ground-breaking by any means, Angels & Agony surely have captured the idea behind “future pop” music. My favorite track on the album is “Don’t Be Afraid” as I think the vocals are delivered most effectively on this track.



Elsewhere, the vocals seem to lack emotion in my opinion. The album does pick up later down the track listing however. Angels & Agony have the formula down so I expect better things from them down the road.

**Azure Skies – Azure Skies (Ant-Zen):** Azure Skies are very gritty, almost “power electronics” in style. I shouldn’t be horribly surprised seeing as how this act is a collaboration between Mental Destruction and Sanctum, but I was still taken aback by the grittiness of this recording. This recording is definitely not gritty in a “low sound quality” kind of way, but in a harsh and good way. The sounds used are all very low in frequency and grating; complete with disjointed rhythms at times. I’m generally not in to music of this nature, but I can’t help but admire the production on this album. If you have enjoyed previous work by Mental Destruction or acts like Megaptera I’d recommend giving this album a shot.



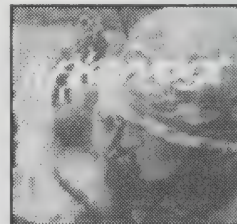
**Black Lung – Profound And Sentimental Journey (Ant-Zen):** After David Thrussell’s dive into Darwin and Freemasonry with his past album, “The Great Architect”, he now finds a home on the Ant-Zen label with this new EP. The lead track “The Dawn Of Love” is easily one of my favorite tracks of all time. A very Autechre-ish rhythm layered over some very compelling and demanding synth and atmospheric parts. The second track, “Another Moth-Eaten Happiness” is complete with strange experimental noises and high-pitched frequencies. Thrussell fires back with “Fucking The Monsterous Music”, a nearly 9 minute epic complete with more disjointed rhythms and apparent beat sampling from other Black Lung tracks. The EP closes with the very dreamy, yet chaotic, “The Universal Impasse”; a fitting end to the journey Mr. Thrussell takes us on here. Definitely recommended to fans of previous Black Lung as well as IDM fans at large.



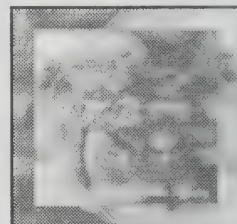
**De/Vision – Two (Drakkar Records/E-Wave):** De/Vision are back with another studio album following their last release “Void”. If you’re not familiar with De/Vision, imagine some really well produced synth-pop and you’ll be dead on. The lyrical content of De/Vision has been, and still is, very emotion based. “Two” seems to focus especially on love, lost love, future love and current love. This effort from De/Vision has a very polished sound that also will work on the dance floor. I’ve already seen the first single “Heart-Shaped Tumor” put to use by club DJs; and I also like the more brooding “Drowning Soul” for a change of pace in a club setting as well. I’d definitely recommend this album to fans of De/Vision and also still stand by my idea that all fans of Depeche Mode should definitely give this band a chance.



**Funker Vogt – Code7477 (Metropolis):** Funker Vogt dives in the vaults and brings back some new versions of some older material; namely the tracks “Funker Vogt” and “Black Hole” from their “Thanks For Nothing” album and “Funker Vogt 2nd Unit” from “We Came To Kill”. Nothing too original for Funker Vogt here... aggressive electro-industrial geared towards the dance floor. The treat on this album is the bonus track “Taxi Zum Mars” which is more abstract than what I’m used to hearing from Funker Vogt. Definitely get this EP if you’re a Funker Vogt completist or like what they’ve been doing with their music recently.



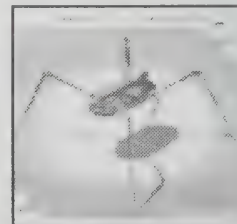
**HMB – Great Industrial Love Affairs (Flatline):** HMB is a collaboration between Daniel Myer (Haujobb, Cleen, Cleaner, Clear Vision, Architect) and Victoria Lloyd (Claire Voyant). A very compelling release that I’d been looking forward to some time, I was quite pleased with the end result. “Wanted” is probably the best example of how these two styles collide very effectively. Victoria Lloyd’s vocal soar over a wonderful bed of music created by Myer on this track. “This Fire” sounds just like something that would have worked well on Cleaner’s “Solaris” album. HMB enlists the help of In Strict Confidence’s Dennis Ostermann for guest vocals on the track “Falling Stars” for a nice change of place. “Great Industrial Love Affairs” is yet another example of an expertly created piece of art by Daniel Myer. Highly recommended for fans of all things Daniel Myer.



**Implant – U.F.F. (Flatline):** “U.F.F.” is one of those albums that is comprised of both actual tracks and strange interludes in between tracks. It is definitely designed for a dance floor and is probably some of the most accessible material I’ve heard from Implant in some time. I’m sure this music would be designated “techno” by some, due mainly to it’s structure and sparse use of vocals. The bonus version of this CD comes with a 2nd disc complete with remixes from Implant’s previous album “KMPUTOR”. Standout remixes on this CD are the Dogma3000 remix of “Digital Junky”, “Impact” remixed by Mlada Fronta and Empusae’s remix of “Catwoman”. Also included are remixes from Negative Format, Moksha, Razed In Black, Ammo and Fiction 8; among others.



**Massiv In Mensch – Belastendes Material (Artofact Records):** Wow! I’m really into this band. Massiv In Mensch provide the listener with a wonderful mixture of harsh aggressive male vocals and dreamy female vocals over some good and poudning electro-industrial. And all of the vocals are in German, which is also a definite plus in my book. Think of a harsher L’ame Immortelle or Flesh Field and you’ll have an idea of what this sounds like. Standout tracks are, the opener, “Offensivschok”, “Hans Gruber”, “Die Natter” and “In Zeiten Wie Diesen”. Also included on this version are remixes from Flesh Field and Noisex. Also I give them a thumbs up for sampling WWF wrestler “Kane” on the track “Entstellt”! All in all, this a strong release from this act, and I’m definitely looking forward to hearing more from them.

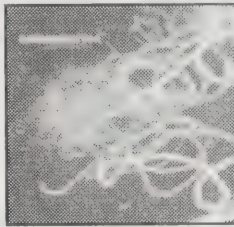




# MORE

# INDUSTRIAL REVIEWS

**Monolith – Labyrinth (Daft Records):** I found the last album by Monolith, "Tribal Globe" to be one of my favorite albums related to "power noise" in quite some times. Monolith does not disappoint with this follow-up release. Once again, taking the listener on a journey to far away places, Monolith weaves an aurally pleasing web. Standout moments on this album are Sonar-esque "Paralysed By Fear", the Dive-like "The Wisdom Of The Prophet" and "Even When We Sleep" and more or less the general way this album is put together. A very good work that seems to tell a coherent, aural story of a journey into the "Labyrinth". If you're into Eric Van Wonterghem's work in Sonar or even Dirk Iven's Dive project, this is definitely an album to look into.



**Pzycho Bitch – Master Of Myself (Pro-Noise):** Okay, yes, it's a silly band name but the music isn't that bad. Pzycho Bitch features Sina H of the power noise project S.I.N.A. and Mono No Aware. The title track is far more accessible, club-wise, than the harsher S.I.N.A. material; even more so via the remix by In Strict Confidence. All in all, you get 3 versions of Master Of Myself, the S.I.N.A.-esque "Out Of My Mind" and the very power noise sounding "Come Back!"; which reminds me of a track I once heard by these artists under the name Kaanbalik. Check this out if you're intrigued by the idea of aggressive industrial music with female vocals.



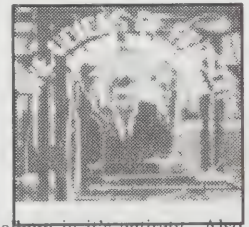
**Boyd Rice & Fiends – Wolfpact/The Registered Three (NeroZ):** After some time, Boyd Rice returns with some more of his friends (this time called fiends) and had a party. This time, the party consists of the ever amusing Boyd, Douglas P. (Death in June) and Albin Julius (Der Blutharsch). The gem on this album, titled "Wolf Pact" are the continuously mixed tracks "The Forgotten Father" and "Tomb Of The Forgotten Father" which seem to tell a story of some experience (or dream?) Boyd Rice had at one time. The more "dark folk" elements of this collaboration are evident on the tracks "Watery Leviathan" and "Wolf Pact". "Worlds Collide" and "Fire Shall Come" sound more like Mr. Rice's work under the Non moniker. Also available is a companion CD single (signed by Douglas P. no less!) called The Registered Three. Included on this single are an alternate version of "The Forgotten Father", a new Boyd Rice classic "People Change" – something that could have easily worked well on the "Music, Martinis and Misanthropy" album and the, well, odd title track "The Registered Three". Definitely worth picking up both if you're a Boyd Rice completist, want something signed by Douglas P. or want redemption if you hated the latest Death In June album. And as a bonus, nothing beats the image of Boyd, Douglas and Albin crouched in front of a grassy hill with garden gnomes in front of them.



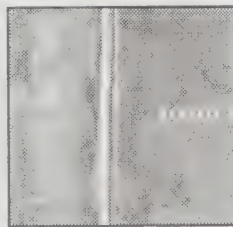
**Stromkern – Armageddon (WTII Records):** "Armageddon" by Stromkern shows a definite evolution in the sound of this American electronic act. This evolution is most evident in the track "Perfect Sunrise"; a song born to be played at a dance club. However, while musically more evolved, the trademark vocals by J. Ned Kirby are intact and delivered quite effectively throughout the album. Lyrically this album is incredibly sound and definitely evokes a great deal of passion. A new version of "Night Riders" (previously found on the "Night Riders EP") is included as is (on the bonus 2CD version) a video for this track. Other tracks of note on this album are the also club-friendly "Re-Align", "Melt" and "Armageddon". The bonus version of this album also features 5 alternate remixes of "Perfect Sunrise"; a remix of "Melt", a live version of "Re-Align" and a previously unreleased track, "Castaway". It seems that people either love or hate Stromkern and there is very little in the way of "middle ground" type fans for this band. If you've even remotely enjoyed previous work by this band, then I'd recommend getting your hands on "Armageddon" at all costs. However, if you still think they're the industrial "House Of Pain", then I'd recommend saving you \$17.



**David Thrussell – Voices Of Reason (Ant-Zen):** "Voices Of Reason" is some spoken word (with musical accompaniment ala Joe Frank) by Song, Soma and Black Lung founder, David Thrussell. Topics run the gamut, from weird futuristic stories about the demise of Planet Earth (from the view of space explorers) to a strange conspiracy involving plastic turning men into women. This is very interesting and amusing stuff... that gives you insight into the ever-thinking mind of Mr. Thrussell. "Voices Of Reason" is the kind of album you put on during a rainy evening, turn off the lights, put on some weird TV and just listen. Or better yet. Close your eyes and listen to this album in it's entirety. Also included is a brilliant video for "The Plastic Wars Part 1". I'm really beginning to believe that David Thrussell can do no wrong.



**VNV Nation – Genesis.1 & Genesis.2 (Dependent Records):** A double single set sold separately, "Genesis.1 & Genesis.2" give us a glimpse of where VNV Nation are likely heading with their upcoming album "Future Perfect". The single version of "Genesis" sounds far poppier than even the "Empires" era material and begins both versions of the single. The first CD also includes an unreleased instrumental track "Weltfunk", a remix by Icon Of Coil and a remix by Thomas P. Heckmann. The second CD features an alternate mix of "Genesis" by VNV Nation that sounds more like their remix work with their own material on the Burning Empires remix 2CD. Also on "Genesis.2" is a brooding (think "Forsaken: vox") track called "Left Behind" and a remix from up and coming future pop act Ivory Frequency. I'm not a big fan of a 2CD single (a similar game was pulled with Project Pitchfork's "Existence" single) which forces the fan to buy two CDs that could have easily fit on disc. However, this music is "okay" by VNV Nation standards. I really like their c92 version of "Genesis"... but, the remixes get tired after a while though. "Left Behind" is also a worthy track if you're into their more melodic material.



Tune in Wednesdays from 6-8pm to hear DJ VSX's program "The Beginning Of The End", and hear some of this music played along with timeless classics and even newer electronic music.



# AN UNTHOROUGH/INCOMPLETE WHAT'S NEW/CHECK-IT-OUT

by Sondra

**JON:  
SMOKE**  
(TZADIK [WWW.TZADIK.COM](http://WWW.TZADIK.COM)):

Japanese woman sounds like a little kid with a high pitched scratchy voice sings little songs in Japanese and plays wooden organs and various other cranky whirly instruments lots of lo fi qualities and background noise and flipping tape recorder buttons and cutting sounds and feet pushing on air pump pedal sounds. I don't even think this is current, but oh well, I think It came out in 1996...but its one of the best things I've heard darnit.

**NAUTICAL ALMANAC:  
TRANSCRIPTED DIVISIONS**

(HANSON RECORDS [WWW.HANSONRECORDS.COM](http://WWW.HANSONRECORDS.COM)):

really great chirppy choppy blippy crunchy noise/electronics come out of all the little machines they make. Junky and twitchy. This is really great, one of my faves.

**REMORA:  
SOME PAST'S FUTURE**

(SILBER [WWW.SILBERMEDIA.COM](http://WWW.SILBERMEDIA.COM)):

droney depressed in a detached sort of way, sleepy with back welling waves and forward spinings really spacey and experimental with some tracks with great quiet downy vocals. Everything is alright when you're content in depression.

**SONNY SHARROCK:  
BLACK WOMAN**  
(REISSUE ON 4 MEN WITH BEARDS)

— wow, this is real great. Its underwatered fading in and out instrumental improvisations with some great heaving and sighing and dying female vocals by Linda Sharrock. Drummer is Milford Graves, who does pretty cool stuff. That's great they reissued it. Or else I probably wouldn't have even known about it. Yay.

**FAXED HEAD:**

**CHIROPRACTIC**  
(WEB OF MIMICRY [WWW.FAXEDHEAD.COM](http://WWW.FAXEDHEAD.COM))

blunted dog barking noises muffled and heightened with fast noisy metal music. Some slower black metal parts. Some hip hop treats as well. They're from Coalinga, Ca.

**CLIMAX GOLDEN TWINS:**

**AKA THE ROCK ALBUM**

(FIRE BREATHING TURTLE [WWW.CLIMAXGOLDENTWINS.COM](http://WWW.CLIMAXGOLDENTWINS.COM)):

messy noisy angular rocks, one of their best releases. Their last one on meme records was real good too.

**ENON 7":**

**LISTEN WHILE YOU TALK (THE ONE WITH THE DUCKS ON IT)**

(SELF STARTER FOUNDATION):

they are usually electronic pop oriented, but this has one side of great noisy rock, and the other side is just really cool noise. They put out another 7" right after this one that was no way as good. Just real boring sounding indie rock or something I'm desensitized to. Anyway, I commend them for trying so many styles.

**V/A TROUBLEMAN MIXTAPE:**

(TROUBLEMAN UNLIMITED RECORDS)

lots of rocky/hardcore noisy no wavey artists you might like, like lightning bolt, total shutdown, black dice, outhud, !!!, locust, pink and brown, flying lutenbachers, burmese, red scare, glass candy and the shattered theater etc 2 cds, some indie rock on there too. Some are new tracks, some have been previously released. Just go to [www.troublemanunlimited.com](http://www.troublemanunlimited.com) and check out the track listing... a cool start if you're starting to get into a lot of these noisy herky jerky bands. But yeah, some of the indie rock tracks on there I couldn't get into... But Most tracks (80%) are ones that I enjoyed. There are about 50 tracks in all, I think. Some cool intro samples too. And the "get the fuck out of my office" by Man is the Bastard is one of the most hilarious things I have ever heard.

**WOLF EYES:**

**DREAD**

(HANSON RECORDS [WWW.HANSONRECORDS.COM](http://WWW.HANSONRECORDS.COM))

wolf eyes are sort of slowed down heavy black metalish beats in some parts with heavy electronic droney stuff, then pulley stretchey electronic chirpings later on. Then stumbly detached echoy vocals. Slowed down elephants. long and hypnotic. Oscillations...

**ARAB ON RADAR:**

**YAHWEY OR THE HIGHWAY**

(SKIN GRAFT RECORDS)

yeah, I don't think I like the production on this album. I feel like such a snob for saying that. I mean, when was the last time I even noticed? ... well. It's just a matter of preference, really. The music is good (discordant guitars drums etc), the

lyrics are good too (vocals whiney poemy?). I personally loved their "Soak the Saddle" release much more. It was more distorted and more spiney and the vocals were more like another instrument, lyrics only half decipherable in the noise. I think I just like that more. (The lyrics on s.t.s. were actually some of the best I have ever read by the way...). In this one, everything is clear, like, you can hear each instrument, and hear all the lyrics clearly, and It doesn't do it for me... it's almost distracting in a way? Actually, by reading the lyrics on this new album, it seems to me they have a different feel to them than the one's on s.t.s. The ones on s.t.s. were much more compact frustrated and paranoid, so it matched the music more. ok now I'm getting too analytical. Ok, so these new lyrics on the new album, just as provocative as the s.t.s. lyrics, seem to radiate boredom and restless insensitivity the fleshy bits that run through hearts and brains and dominate the actions of humanity (the same as in s.t.s, but not as stressed out and hyper, a different lazier, passive point of view). A sort of mirroring of the comfortable conformity of the twisted subconscious of the everyday. Just like how the music is more detached, unenergetic, meandering this time. So I guess it makes sense ...

**DYMAXION:**

**X 4+3 =38:33 SOUND RECORDINGS 1995-1998**

(ROOMTONE [WWW.ROOMTONE.COM](http://WWW.ROOMTONE.COM))

18 songs of tracks previously released by other labels combined onto this release by Roomtone. Dymaxion are so great to listen to. sort of mystery spies 1940's (?) inspired fun instrumentals with experimentation woven in. Bassy, beaty. Bobbing and blunted drumsets, organs. Minimal to zero vocals. Every single song on here is great.

**V/A: POPULAR MUSIC FOR POPULAR PEOPLE**

(GAMEBOY RECORDS):

lots of harsh noise pieces from some of the great harsh noise artists. Tracks include ones by John Weise, Maonna, Government Alpha, Cock Esp, Bob Marinelli, Spastic Colon, Contamination Diet, Lockweld, Msbr, dj small cock runs late (have no idea who that is, but it was one of the best tracks!), goat and others. Yeah, pretty great stuff. If you're getting into harsh noise, this comp is perfect.

**OLIVIA BLOCK:**

**MOBIUS FUSE**

(SEDIMENTAL)

Quiet textures. Field recordings, ice, birds, rooms, instruments. Beautiful organics, it keeps changing, great the whole way through.



# (OR KNOW ABOUT IT AT LEAST) FOR FOLKS WHO ENJOY EXPERIMENTAL MUSIC

## THE SWEATY VIBRANT:

(SELF RELEASED TAPE/CD)

mangey noisey experimental ramblings using vocals, various instruments and odds insight suppression of grownups mental episodes from looking out of windows and vacuuming the tile on steamy stormy nights. Bite into the frying pan. from sacramento

## SLEPCY:

AND AGAIN

(AMBUSH RECORDS [C8.COM/AMBUSH](http://C8.COM/AMBUSH))

power-noise breaks off into drone and other layers of field recording type stuff and distorted drum and bass and stuff. I'm sort of picky about beat oriented things, but I thought this was pretty creative and was able to listen to it.

## RAMIREZ/FLATLINE CONSTRUCT/PRURIENT COLLABORATION

(COLLABORATION BY MONORAIL TRESSPASSING/PEEL BACK THE SKY/HOSPITAL RECORDINGS [WWW.MONORAILTRESSPASSING.COM](http://WWW.MONORAILTRESSPASSING.COM)):

harsh noise done well. Long tracks. Maybe comparable to Skin Crime. Yeah, harsh noise is good. I got a couple of phone calls when I played this one. Something about not understanding it, and a call trying to convince me that something was wrong with the transmitter, and the person kept holding the phone up to his stereo "no really, listen, this is what is coming out of my radio on 90.3 Right Now". Those were some great phone calls. I assure you I don't play noise to annoy people, I really do like it. If you think about it, noise is everywhere, think about it, you are desensitized to the forces smashing into and through your body as it functions day to day. Imagine if you heard all of that going on. It would be a beautiful array of millions of little processes smashing into each other and reacting all at once. Completely separate yet unified in a sort of harmony. Harsh noise is an absolute unification of all music. The essence. Gets right to the point about things. See, by trying to explain it here, I'm not trying to say it's a snobby intellectual thing that you have to conceptualize while you torture yourself listening to it. If you listen to enough of it, you forget that it is noise, and it just becomes this sound experience. Well, to me, noise just sounds natural, and I enjoy it just as I would enjoy any other type of music, really. It all seems to be the same thing now, can't really tell the difference any more. Anyway, back to the analyzation, it can sort of be compared to looking at a surrealist/abstract painting, you might not be looking at the identifiable objects under a normal context (ie, that lady is standing in front of a window with flowers), but rather you just take the painting in and it becomes colors and shapes and there are many interpretations, it becomes a "mood" and "feeling" thing. Same with noise, it's all volume, texture, space taken out of normal contexts. Kind of like if you tried to

explain a feeling with a general color, or color + sound, plus shape combinations. Like that girl over there. She's talking about her job-offer and her smile is just so scary and teeth baring and pointy. Fleishy eyes, chappy lips, her ponytail is pulled back real tight, and she won't shut up. Now that sounds like the perfect backdrop for some harsh shrill and crunchy noise. There are many varieties of noise, give one a try today!

## MAINLINER:

IMAGINATIVE PLAIN

(CAME OUT IN THE SUMMER.. PSF CHECK OUT [WWW.MIDHEAVEN.COM](http://WWW.MIDHEAVEN.COM) FOR DISTRO)

Heavy japanese rock psyche = very noisy rock, but faster than psyche, with improvisation. I liked it. If you're interested, the lead guy Nanjo is also in High Rise and Musica Transonic.

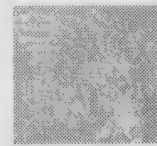


## OLD TIME RELIJUN:

WITCHCRAFT REBELLION

(K RECORDS [WWW.KPUNK.COM](http://WWW.KPUNK.COM) FROM THE SUMMER):

their best album. Overwhelming vocals with throat singing bursts and macabre lyrics and great drummy guitar brassy/windy instrumentation crammed tightly in a wooden box and rawly pushing out of it with restricted movement frustration and writhings. Some abstract improv jazz, some songy beaty stuffs. One of my favorite albums of the year, perhaps ever. From olympia



## DJ SCUD VS. RICH KID W/ PANACEA REMIX: MURDER SOUND, OR SOUND MURDER, I CAN'T TELL.

(AMBUSH [C8.COM/AMBUSH](http://C8.COM/AMBUSH))

really hot drum and bass jungle style abstract loud beats. Geeze, this label seems to be putting out some good stuff. Not standard d'nb, really abstract. But anyway back to the album, it's real really good.

## ATLAL:

ASSORTMENT OF ROUNDS

(CLOACA [WWW.PZLON.NET](http://WWW.PZLON.NET))

minimal analog sounds doing their little jobs as they buzz in machines. Minimal, pretty cool. Some nice textures. Yeah, minimal textures are so great! Anyway, there's also another album out called "Pzlon Vent" with vacuum tubes, voltages, and crispy stuff. Also minimal. Yeah, if you're into it...

## ART LESSING:

15 UNITS OF SHOP

(ELECTRIC EGGPLANT RECORDINGS)

weird bizzaro lofi experimental folk. Pretty neat! Clippy and choppy, and mellow worldish spacey too. From sacramento

## BURMESE 7":

LIVE WAR/TREATIES OF GREED AND FILTH

(SCENESTER CREDENTIALS [WWW.SCENECRED.COM](http://WWW.SCENECRED.COM))

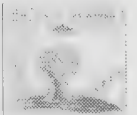
Bass and drums stabbing heavily in winces of necks snapping and shoulder blades caving in. from oakland.

## AMPS FOR CHRIST:

THE OAK IN THE ASHES

(SHRIMPER RECORDS)

this album is more folky than noisey. I like them better when they are noisey. So yeah, this album is not my favorite of theirs. Oh well.



## MOLDY PEACHES:

SELF TITLED

(ROUGH TRADE)

singing about the funniest stuff in lethargic raw 5th grader voices. Singing in front of mirrors in the bathroom, jumping up and down. To quote my name is so and so. The lyrics are real funny. The beats are fun and geeky. It breaks down a lot, which is fun. lo fi.



Hey, letting you know, lots of these bands can be found at that [www.allmusic.com](http://www.allmusic.com) website. There are songs on that website too, if you wanna check them out. And some of the given band/label websites have mp3s or real audio on there too. You can also call in and request this stuff if you want to hear it.

**SONDRA HOSTS A SHOW ON SUNDAYS FROM 4PM-7PM CALLED "GUFFAWING AWKWARDS".**

**CHECK OUT [WWW.KDVS.ORG/EXP/EXPFUN1.HTML](http://WWW.KDVS.ORG/EXP/EXPFUN1.HTML) (THERE'S PLAYLISTS ON THERE TOO)**



## VORACIOUS SOUL "Adrenalin Stomp" CD

After an undistinguished appearance on the "Ziko Syuchyuu" volume two compilation, Japan's **Voracious Soul** deserve your attention for this ferocious release. Most of the material here is Japcore with a **Mötörhead**-style strut, and the result is really not totally unlike "More Fun Than an Open Casket Funeral" by the **Accüsed**. Japcore's dominant heroes today are **Paintbox** and **Forward**; if you know their sound, then just imagine a band that's a bit more on the raw and raggedy side. The title track has a stompy 60's flair to it ... I can dig it. Too bad it's only five songs. (MCR Records)



pected finishing touches really enhance the JBA experience, which is also bolstered by scintillating hot production. On the flipside, SoCal's **Reagan SS** deliver ramshackle 80's-flavored hardcore with funny misanthropic lyrics sung by Matt Average. Some will say this sounds like **Charles Bronson**, but I think it would sound perfectly at home on one of those 40-band "We Got Power" comps on Mystic back in the Me Decade. Fun stuff! For the scum, this record is pressed on beautiful half-black/half-yellow vinyl. (Gloom Records)

## AUTHORITY ABUSE 6 song 7" EP

It's been said before that six songs on a seven-inch is a good indication that things are gonna be good, and this record is no exception. From the much hyped Chicago scene, **Authority Abuse** has been featured on several Midwestern hardcore compilations, but this is their first solo record. This has a searing hot guitar sound, and their approach is pretty damn pissed. Unlike a lot of the bands of today that thrash in tribute to their 80's faves, these guys aren't catchy in the least bit. That's not a bad thing, but with six songs pretty much sharing the same rhythm, it's probably for the best that this isn't a 15-song LP. (Lengua Armada Discos)

## DOWN IN FLAMES/GATECRASHERS split 7" EP

New Jersey's **Down In Flames** impressed me a while ago on their split with **Tear It Up!**, but on this side they really crank up the speed, ferocity, and catchiness. These guys were probably born after their favorite Dischord bands split up or went all **Mission of Burma** on us, but they recall all of my favorite riffs from "Flex Your Head" but approaching the speed of **Neos** at times. Excellent **Void** cover! On the flip, Pennsylvania's **Gatecrashers** are less catchy, but more pissed and convicted than DIF. I'm totally hot for any **Deep Wound** worship, and this is best I've heard in a long time! (Brokenglass Records)

## GATECRASHERS/IDOL PUNCH split 7" EP

On this EP, the **Gatecrashers** are perhaps as much of a revelation as when I heard the first **Exclaim 7"**. I'm totally floored by this. There is a strand of every style of fast hardcore ever from the US and Japan evident here, and the attitude on this record leans much more toward the "let's have fun" side. They do an awesome cover of "Georgetown Sucks" by **Beaver**. This is so good, it's ridiculous! On the flip, **Idol Punch** are revealed to America as one of the preeminent nutball thrash units of Japan. **Idol Punch** have maximum fun abandoning all restraint mixing blinding speed with weird little melodic guitar parts. This is a full-tilt thrash sugar-rush. These songs were taken from side B of the "Hello Fuck Sorry" 7" that came in a limited released four years ago in Japan, but the band's still around, so maybe we can hope for more good things to come from the fellas. (xMoshstachex)

## EXCLAIM/JELLYROLL ROCKHEADS split 7" EP

These Japanese thrashfreaks delivered the best, most fist-pumping live show of, and this record was the companion of their October West Coast tour. On side A, **Exclaim** unleash four dizzying ragers with absolutely scorching vocals, excessively amped guitars, and non-stop drumbashing as if it was performed by a quartet of electrocuted cavemen. On "Jelly Roller," **Exclaim** pays tribute to the **Rockheads'** fun rockin' style with a full-tilt thrash assault that is peppered with some melodic flourishes of 50's rock'n'roll. The **Jellyroll Rockheads** approach thrash as if they're viewing it from a **Chuck Berry** perspective, yet they still achieve speeds attainable by only the fastest hardcore bands. Here's five high-energy songs including a cover of **Exclaim's** already-classic "No Skate No Thrash" that opens with a **Ramones** intro before shifting into a mile-per-second frenzy. Best 7" of 2001! (625 Records)



## EXCLAIM "Keep Things Evolving Positively" 7" EP

What the hell happened to the bass guitar on this recording? This is pure treble and midrange overdose in the same way the **Phantom Pregnancies** LP was a high-pitched, high-frequency squall-fest. Still, the ingenious mayhem of **Exclaim** manages to bleed through to make this record a certifiable winner. These 1999 demo recordings comprise nine songs including four of your favorites from the breakthrough "Out of Suit" EP from a couple years back. If you haven't heard **Exclaim** yet, don't let this be your introduction to the band, but if you're already a fan—or you just plain get off on harsh noise—you will cherish this record. (Deranged Records)

## EXCLAIM "Critical Exploder" LP

Can you withstand a dose of 16 overdriven VU-meter-pinning songs with speed and fury that will triple your heart rate and loosen your dental work? I'm only able to write about it now 'cos it's been a week since I heard it last. Actually, I still can't think of much more to say other than you must hear it to believe it. This is what Rick Moranis meant when he said "ludicrous speed." Not for the weak. (Sound Pollution)



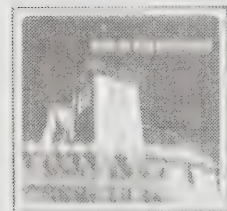
## V/A "This Is the Life" vol. 5 CD

MCR continues to showcase up-&-comers of the Japanese punk/hardcore scene with the fifth installment of this excellent series of compilations, and this time there's nary a hint of grindcore or bandana-wavin' thrashers. 13 bands kick out 19 songs in 45 minutes with minimal filler. Highlights: Resistance starts the comp with two songs of

Japcore a'la **Deathside/Paintbox** but with a hint of ye olde English punk in the vocals; **Soul Craft** perfect unabashed mimicry of early **Lip Cream** with continuously crashing cymbals, shuffling snare, and the bass-drum-thuds that only coincide with the power-riffs; **District** (as in the District of Columbia) recall the rhythms, melodies, and anthemic shout-alongs of **Minor Threat** and other early 80's DC heroes; **Ensign Infection** unleash a thrash-metal assault that harkens back to the 80's and the "Sword of Thrash" compilation series. **Blank Generation** are Japan's most dedicated chapter of the **Stiff Little Fingers** fan-club with SLF's signature guitar sound, rhythms, and Jake Burns' accent; **Linkage** play raw and outrageous Japcore that brings to mind the **Comes'** first LP or **Systematic Death** with the lead singer of **Aburadako**. In what has become a hallmark of the "This Is the Life" series, there are plenty of band names that make you scratch your head; what do you make of **Urban Head Raw?** (MCR Records)

## JOHN BROWN'S ARMY/REAGAN SS split 7" EP

With the mouthpiece of **Devoid of Faith**, **John Brown's Army** from Albany, NY, can't help but sound a bit like that band, but with a member of the **Oath** in the fold, the songs can only last a minute or less. Did I hear horns in the first song of the JBA side? Tambourine in the second song! These unex-





# Don't Worry, It's Just a Circle

by dr\_XeNo

## HENRY FIAT'S OPEN SORE/SPIDER BABIES split 7" EP

Henry Fiat's **Open Sore** from Sweden is the world's greatest band at this very moment. Since **Rupture's** "Get F\*\*\*\*d C\*\*\*\*!" EP, who else has combined raw, wild rockin' garage punk with the snottiness of the **Angry Samoans** and the ferocity of the best hardcore? The A-side of this split may be the best Henry Fiat release ever thanks to "Gimme the Loot," a sort of permutated version of the **Ramones** "Loudmouth" played with unparalleled punchiness and Henry shouting mean-spirited vocals spouting megalomaniacal bile; it's the meat in a sandwich that includes two fast raging stompers that would've brought shame upon the **Makers** back when they were at their hardcore-cum-Back-From-the-Grave prime. I listened to the B-side just to see if anything has changed with Portland's **Spider Babies**. I gave it ten seconds and picked the needle back up because it's still the same Spider Babies. They should've broken up after their female organist left the band and the creepy **Sonics** psychotic edge wore off. That would've saved us from a mountain of crappy Spider Babies records. (Proud to Be Idiot Records)

## GLASS CANDY & THE SHATTERED THEATER 7" EP's, CD, & 12"

With my ears always tuned-in to new sounds coming out of the Pacific Northwest, I'm not sure how they managed to defy my cool-band detection radar



for so long, but when **Portland's Glass Candy & the Shattered Theater** came to Davis to play live in the basement of the D Street house in the fall, it was the first time that I had ever heard their name. Strange name, I thought.

I wasn't prepared for what I heard or saw. Ginger Peach pounded the skins in a minimal **Gories**-style, Johnny Jewel wielded a **Stoogey** guitar like a young Bernard Sumner, and atop all the savagery was the cultured singing voice of Ida No. I've never seen or heard a singer in underground music who can croon with beauty and subtlety and then let loose banshee wails and screams that were perfectly in tune. With **Screamers** and **Bowie** covers in their repertoire, Glass Candy is much artier than anything else I've mentioned in this column, but it's just as rockin' and intense as any music you've heard. Two self-released 7" EP's contain two songs apiece, one original rave-up on the A-side and a slower dramatic cover song on the B-side. The homemade CD is mostly uptempo songs, and the 12" is a one-sided record containing their live show at Kimo's in San Francisco. The sexual energy of the live performance is evident in all of the material, but especially the live 12". Don't miss out on this.



I've been hearing from a lot of people lately, asking if I thought that the scene was dying. I guess being in a public type of forum makes ppl think that I actually know what I'm talking about...my loyal listeners, however, I'm know that I do \*not\* know, making this article a little less useful than I intended! We'll see what turns out... A lot of the guests that I've had on **TeK-IndUced EuPHorIa** have brought this subject up, as well, off the air. All you really need to do is check out the **SFRaves** or **SacRaves** calendar (to a lesser extent) to see that the amount of parties that are being promoted has dropped significantly. Though other reasons result in the smaller calendar size, I think that most ppl won't disagree with me that the scene appears to be heading lower and lower, both in quantity and quality of parties. This is strictly in regards to parties, however, and not clubs.

The first thing example that most ppl bring up in regards to the lifespan of the rave scene is the disco era. Now, I wasn't there, of course, but I'd have to agree that though the disco scene virtually disappeared, it did not Die. I don't think that any scene or part of communal life really "dies," it just tends to grow and contract cyclically, or transform into something that ppl call a new scene. Disco never left, just much of its popularity. Clubs always existed, they just started playing a lot more synth-pop and new wave extended remixes alongside the "disco."

The second example the pessimists bring up in regards to the death of our community is the sequence of events in the UK scene. Everything was underground, it got slowly bigger, it peaked as did all of the drug use, and then got severely regulated, more than anywhere in the US. It then got smaller, safer and back underground. The rest of the trendies moved over to clubs, which has continued to prevail as the dominant form of venue for public dancing and EDM. That's a better example of what's happening in the US right now, or at least Sac and SF, and perhaps LA, but I don't really know firsthand. SF has been given the bitch slap by politics in reaction to the amazingly brazen, unsafe, and stupid open use of drugs that have hit the scene. As the scene grew, creativity in production contracted and all the really cool parties stayed word of mouth, as it should be. It's extremely difficult, maybe impossible, to throw a completely creative and unique +10K person massif. It has been done, however!

So, now the SF scene has dived back under, to the point that not just the good parties, but almost all parties are UG...not even mentioned on **SFR** or **SacR**. The rest of the crowd has moved to the club scene, which has been undergoing its own political and creative woes, longer than the rave community. SF is in the downturn of the cycle right now. Hopefully it will begin to expand again, soon. Sac, however, is on an upturn.

I think SF is where Sac was about 1-2 years ago. The difference for Sac is that it never really has ever had a strong club scene. Though I wouldn't characterize it as "strong" right now, it's exploding in size, shape and form...it's pretty cool right now. You have **Sugar & Spice**, **Naughty Vibes**, **Pure/Conversion** among others, and **Bojangles** is about to reopen, completely renovated and with new EDM friendly owners and management. The rave scene is growing again, as well, with **W&G** and the **Mine Shaft** having opened their doors to parties again, and new venues increasing each month. The Sac government appears to be lessening its death grip on permits, again. So what does this all mean? Well, Sac, you've got it good right now, at least in comparison to LA and SF. **SacHaven** is growing, increasing the safety and political stance of the scene's community, and both the club and rave scenes are thriving and set to get better.

SF, on the other hand, has a year or so to go before things calm down politically, and can give the communities a chance to rebound. **SFLNC** ([www.sflnc.org](http://www.sflnc.org)) will have an enormously talented hand in helping everyone out, and is perhaps, a little under appreciated by most party and club goers right now. The club scene is debatably beginning to rebound, with the **DNA Lounge** re-opening, and lots of more interesting little venues beginning weeklies and monthlies, such as **The Galaxy Club** and **The Cellar**. Plus, it always has the rest of the Bay Area to fall back on...the problem, is that raves still seem stuck creatively for the most part, and the venues just aren't there...despite that, **First Light** and **Eccentric Productions** put on an after-hours party that farking rocked till the early hours. But, word is out that 177 Townsend will be closing soon, a major club playa, and that should rock the scene, again. 1015 has had its own problems for years now, and hopefully will not collapse even further. Why can't places like the **Sound Factory** die out instead of these venues?! Anyway, that's my report for the qtrr...Let the Music Get You High!

Ward Kadel <<<dr\_XeNo>>>

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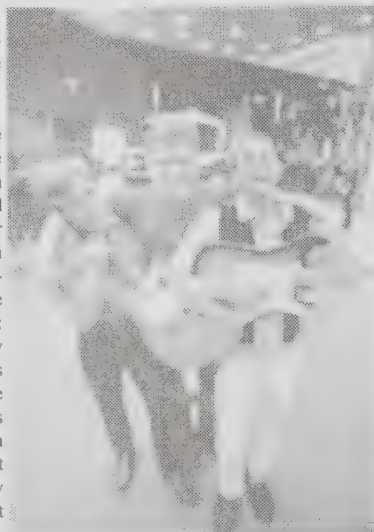
# Rock 'n' Roll reviews

**Art Lessing** – 15 Units of Shop CD (private press)

Sac local **Dan Quillan** sent me this collection of home recordings, and it's like Mr. Toad's wild ride through music's back alley. That is in fact a compliment, in case it doesn't sound like one. There are all kinds of sounds explored here, including folk, garage, middle-eastern and Krautrock, all run through the same warped filter, which results in an enjoyably loopy listen. He tells me the tune "Crap-n-Roll" was inspired by the music I play. Maybe it's time to retire "Chicks & Cars" as the show title?

**The Cyrkle** – Red Rubber Ball & Neon CD (Sundazed – [www.sundazed.com](http://www.sundazed.com))

Sundazed has again succeeded in getting me to take a more in-depth listen to a band in which I hadn't previously been interested. This pair of reissues collects the work of a very busy year for the **Cyrkle**. In 1966 they signed on with Columbia records, saw **Paul Simon's** "Red Rubber Ball" soar to #2 on the charts, got a spot on the **Beatles** last U.S. tour, and recorded these two albums. These come with plenty of extras too: there are almost as many previously unissued, demo and alternate takes as original album tracks, and the liners include tidbits like interviews and personal photos. The main thing that impressed me was what well-crafted and creative pop they made. With lush arrangements that feature occasional fuzz guitar, piano, sitar, and soaring three-part harmonies, this is 60's pop that is genuinely sweet.



**DMZ** – Live at the Rat CD (Bomp – [www.bomp.com](http://www.bomp.com))

At a time when the music scene was crawling with **Johnny Rotten** wanna-be's (that's a little redundant, considering the walking caricature he was) **DMZ** knew better. Instead of turning to silly get-ups and snotty attitudes, they bashed out some of the rawest rock 'n' roll this side of the **MCS**, as if to deliver a sonic reminder that punk was not born in the late 70's. Although **Jeff "Monoman" Conolly** ultimately went on to more sustained recognition with the **Lyres**, this is where it all began. This release gives us a taste of two live performances at the Rat in Boston, one from '76 and the other from a one-off reunion gig in '93. With covers of the **Wailers'** "Out of Our Tree," the **Sonics'** "He's Waitin'" and "Cinderella," the **13th Floor Elevators'** "You're Gonna Miss Me" and the **Stooges'** "Raw Power" they wear their influences on their collective sleeve. Despite being "extensively remastered" the sound is pretty rough, but the energy comes through loud and clear. This is a great listen whenever you need to blast away the residue of any Disney-trained pop star swill that somehow found its way into your head.

**Haymarket Square** – The Magic Lantern (Gear Fab – [www.swiftsite.com/gearfab](http://www.swiftsite.com/gearfab))

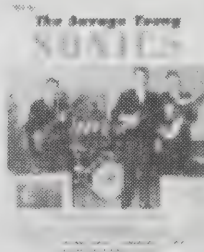
This is the first legit reissue of this ambitious '68 release that was used as the soundtrack to the **Baron and Bailey Light Circus** at the Museum of Contemporary Art In Chicago. Not everything here is remarkable – there are some standard issue bluesy-jams and a bit of lazy guitar wankery, but the standouts are pretty great. They are at their simple, powerful best on the 10-minute epic "Amapola," which is so big and catchy it flies by. Drumming that is sometimes intricate and sometimes primitive is the driving force for the wah-wah guitar and plump organ that make a few appearances. But it is **Gloria Lambert's** vocals that really give the band their sound – akin to **Mariska Veres** from **Shocking Blue** – authoritative yet sultry. Includes liners that tell the story from the band themselves.

**Dan Melchior's Broke Revue** – Heavy Dirt CD (In The Red – [www.intheredrecords.com](http://www.intheredrecords.com))

Previously known for his work with **Billy Childish**, **Thee Headcoats** and **Holly Golightly**, **Dan Melchior** now offers up some crunchy, greasy rock 'n' roll that combines a down-home twang, way-down blues and a rumbling 70's growl. More importantly, it feels genuine, which makes all the difference if you don't want to sound a little silly and overwrought a la **Jack O'Fire** or the **Lord High Fixers**.



**The Sonics** – The Savage Young Sonics CD (Norton – [www.nortonrecords.com](http://www.nortonrecords.com))



Recently unearthed in an attic in Tacoma, these recordings are the very earliest made by the legendary **Sonics**. Featuring home recordings from '61-'62 and '64 and club/high school gigs from '62-'63, this stuff makes their later work seem crisp and clean in comparison. This is really only for die-hards, because as raw and primitive as these tracks are, they don't pack the wallop of the **Sonics** we know and love. It's certainly interesting in a historical context though, and it comes with liner notes from founding member and guitarist **Larry Parypa**.



# by Megan

V/A - Friday at the Hideout (Norton - [www.nortonrecords.com](http://www.nortonrecords.com))

This comp traces the musical history of '60's Detroit via the Hideout label. Besides classics like the title track and "Surprise Surprise" by the **Underdogs** and "Livin'" by the **Henchmen**, you get what has to be one of the all-time greats, "What A Way To Die" by the **Pleasure Seekers**. Hearing little **Suzi Quatro** wax poetic about the joys of beer is a thing of rare beauty indeed. She also apparently worked weekends as a waitress at the Hideout Club, which was the first teen venue for live music in Michigan. The insert includes interviews, recollections and pictures, helping to further solidify Detroit's reputation as the Rock City.



V/A - The Night Is So . . . Dark LP (Lanze Records)

The overall tone of this collection of "Moody, Fresh And Fuzzy US 60's Punk" is reminiscent of the **Shutdown 66** comp, that is, songs that sound as though guys who spent a lot of time moping about girls and stuff made them. Not that all the songs are bummers, but a general air of teenage melodrama blankets the whole of it. There's plenty of folk jangle on tracks like the opener, "Wich End Is Up" by **Diamond Rings**, and the **Shillings'** "Forgive Me My Love." The **Continentials'** "Almost A Man" has a very self-assured feel - more like the cool kid giving advice than the geek whining, which seems to be the case on the majority of these tracks. Then there are some that are interesting in an off-beat way. For instance, "I Should Have Stayed" by the **Dolphins** sounds like a cross between the **Zombies'** "She's Not There" and the **James Bond** guitar theme. The **Misfits'** "Can't You See" is one of the peppiest yet whiny tunes I've ever heard, and somehow it works. "Since She's Been Gone" by the **Young Alley Cats** is an upbeat blend of harmony, piano and fuzz guitar. **TR-4's** "Let It Be Known" is a lovesick ballad with harmonies, set apart by an unexpectedly gruff lead vocal that makes it almost funny. Finally, the title track by **Sites 'N' Sounds** is notable for its odd phrasing. They sound almost as if they learned English phonetically: "the Ni-eet Eeecs So Daaark." Long live the miserable teenager!

V/A - Psychedelic States: Florida in the 60's, Volume 3 CD (Gear Fab - [www.swiftsite.com/gearfab](http://www.swiftsite.com/gearfab))

Unlike many comps, this series of gems from the Sunshine State doesn't crap out at the end. In fact, thanks to the help of "many of the world's most avid collectors and authorities of Florida bands," this third and final volume may be the best yet. Besides digging up countless obscurities mostly unheard of until now, this volume brings out the big guns. Some of my favorite tracks here are some of my favorites from any state: "It's Trash," by **The Cavemen**, "My Brother, The Man" by **We The People**, "How Many Times" by **The Rovin' Flames**, "Baby" by **The Tasmanians**, and "I Lost You In My Mind" by **The Painted Faces**. Great stuff.

V/A - Psychedelic States: Georgia In The 60's, Volume 1 CD (Gear Fab - [www.swiftsite.com/gearfab](http://www.swiftsite.com/gearfab))

I have to admit that as great as the Florida comps were, I was anxious to move on to another state. And so we finally arrive at the Peach State, which, if this disc is any indication, seems to have been full of juicy garage-psych treats in the mid-to-late '60's. This volume positively blasts off with the opening track, "Up In My Mind" by the **Spontaneous Generation**. What follows is yet another CD packed to the rafters with great tunes, including "I Want You To Know" by **The Malibus**, the **Beethoven 4's** "Sets My Soul On Fire," "So Much" by **Little Phil & The Night Shadows**, and one of the all-time great put-down songs, "That Creature" by **The Sweet Acids**. Can't wait for more.

V/A - Tymes Gone By LP (Action Records)

I will include part of the liner notes from the back cover here, because it sums it up better than I could: "It is not underground nor lo-fi music. At least, it was not meant to be, when it was recorded. The kids who wrote, arrange, and most probably, produced the music, just did their best to make records as good as the ones of their heroes; the **Beatles**, the **Rolling Stones**, and the **Byrds**. What is evident in those records is the fact that the bands perform in a way that gives us the impression that they play for the last time before they die. The result may not be compatible to the **Beatles** records but it's surely more adventurous and exciting." This is a great comp, featuring many different styles and sounds, all of which are so fervent and genuine you can't help but love them. First we have the moody tracks. "Don't Call My Name" by the **Weads** starts things off on a decidedly melancholy note. Then we have the **Rumbles** with "Fourteen Years," a pretty mature song (all things considered) that tells the tale of a man falsely imprisoned who is found innocent the day his term is up. For a real downer try **Little John's** "Black Winds," which is about a guy who catches his girl with another man, kills them both, then becomes suicidal. Good times, huh? Then we have the **Blue Boys**, who sing about falsely accusing a girl of stepping out and still feeling the need to ask the musical question, "Why Did You Go?" **Jerry Waugh's** "I Told Her Goodbye," on the other hand, is about a guy who actually caught his girl cheating on him, "made her ashamed" and "told her goodbye." Are you sensing a theme yet? Especially adorable is "Goodbye" by the **Cobras** - the vocalist sounds like a squeaky little boy eagerly awaiting puberty trying to fool us by singing about more grown-up things. If you want charming, you can't do much better than "Things I Will Change" by **the Todds**, which combines soaring harmonies, clanging bells and sincerely idealistic lyrics, and still somehow manages to work. Finally, the one song brimming with the enthusiasm of new-found infatuation comes courtesy of the **Maltees Four's** "All Of The Tyme." One of my favorite comps in a while.

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# HAWAIIAN REVIEW

BY GARY SAYLIN

The following three recordings are brand new releases in the genre of Hawaiian Music. They are available at quality compact disc retail outlets that carry international music.



Omi **"Ho Ala Hou Na Mele"** (Onipa'a Records) Omi, the musician-entertainer-songwriter-composer, stresses bringing out the best of traditional music sensibilities focusing upon the right grammar, enunciation, diction, and overall meaning of what each song is trying to convey. In other words, he is doing Hawaiian music justice, whether it's a recording of a traditional number or his own composition. "Ho Ala Hou Na Mele" means "to revive the music." Whether Omi is singing about the Kolea bird that befriended him or

Kupe'e shells on the beach, this musician's attitude is right there in the true Hawaiian experience. This album has 16 quality tracks, a lovely booklet with song lyrics in both Hawaiian and English translation plus wonderful traditional style graphics. Omi plays 6 & 12 string guitars, 6 & 12 string slack key guitars and of course sings. A real standout number is the up-tempo "Nani Wai 'Ale 'Ale" about the famous mountain in Kaua'i that gets over 400 inches of rain a year. **FIVE STARS**

Cindy Combs **"Slack Key Lady"** (BMG/Dancing Cat Records) Kaua'i's Slack Key Lady guitarist shares eight instrumentals and 4 vocals on this lovely album celebrating the talent and tradition from the musically rich garden island of Kaua'i. Cindy Combs has been performing, learning, and composing music for over 30 years and this excellent album proves it. Included is a thorough booklet that not only gives full detail about the music and Combs herself, but also has song lyrics (both English and Hawaiian) and even guitar tunings for these slack key numbers performed! **FOUR STARS**



Various Artists **"Hawaii, Music from the Islands of Aloha"** Talk about a compilation! This excellent introduction to Hawaiian music features

all the top notch artists including Hapa, Brother Iz, Keola Beamer, Nā Leo Pilimehana, The Brothers Cazimero and even Don Ho (!) among others. The jam-packed with information booklet not only tells one about each song but its in various languages including Japanese, Chinese, German, Spanish, and English. Real standouts include "Pineapple Princess" (yes the old Annette Funicello ditty!) by Nā Leo Pilimehana, "Lei Pikake" by Hapa and "White Sandy beach by Brother Iz. **FOUR STARS**



## OTAKU STRUGGLE PART II

By DJ Toasty

It's been nearly two years since I've left the safety of the Geofront, KDVS, hidden deep underneath Davis-3, to walk the earth like Kwai Chang Caine. Armed with only Gassan, my inverted turntable, I've traveled across the US, finally taking root in the Midwest, the place where the J-pop Revolution is most needed. Since then, I've been lying in wait, militia-style, building up my forces slowly and subtly.

After I left, my co-host KNUCKLEBOMB continued the "Japanese for Everyone" tradition with his own "West Coast Edition" for another quarter, and then headed south to LA to be surrounded by beautiful Asian women. We're still in collusion, trying to corner the market for j-pop on vinyl.



Before I left on my pilgrimage to this unholy land, I first consulted with the man who began it all, for better or worse, Dangaio. Back in the day, he was the man responsible for getting me involved with the J-pop Revolution. Now, he's seized control of the Ronin Anime Club (<http://members.fortunecity.com/roninanime/index.htm>) and uses its members as pawns in a hideous game of life and death... Upon hearing of my departure from KDVS, he nodded sagely, and instructed that I not return until I had mastered the Aidoo Suiō-ryu. Only then would I be able to continue in my training...

Inspired by Dangaio-kami, I made my way east, traveling across the cultural desolation of America's Midwest, finally stopping at KURE, another free-form radio station west of the Mississippi. Here the Japanese for Everyone is restored to its full strength once again, blistering the minds of those who had only ever heard commercial music before my arrival. As in Davis, acceptance is slow, but closed minds can't hold out the truth forever.

I was somewhat surprised when Acadius Lost asked me to write for this issue of the Program Guide, since the last time I did a show at KDVS, staff members demanded I be removed from the station. It seems that some become blind and hysterical when faced with the reality of the J-pop Revolution. The war continues to be waged, regardless, with the most progress being made in the battle for the minds of America's youth. The Toonami segment on the Cartoon Network continues to explode, with more shows being added every season: **Dragonball, Gundam, The Big O, Cowboy Bebop.** Victory is inevitable.

Cultural diffusion continues between the US and Japan. Otaku culture is becoming a part of mainstream America, for better or worse, as more people become exposed to it. Attendance at anime conventions has skyrocketed, and video stores now have full anime sections, instead of putting it in with children's movies. You can now find anime being screened at movie theaters as well, something that I never would have thought possible in the early 90's. Who knows what is in store next?

By the time that this sees print, it'll be time to start preparing for the KDVS Fundraiser. It's donations from the listeners like you who made shows like mine possible, by ensuring the continued financial existence of KDVS. So when the Fundraiser comes around this year, please try to do your part to help keep non-commercial freeform radio alive.

JAPANESE  
FOR  
EVERYONE



# Folk Reviews 2001

by Robyne Fawx

Without getting mired in the debate of "what is folk?", I will say that 2001 was a good year. In 2001, we had new releases from Dave Carter & Tracy Grammer, Roger McGuinn and Acie Cargill, to name a few. We also got to see *O Brother, Where Art Thou?* and its complimentary concert documentary, *Down From the Mountain*. The success of the soundtracks to both movies attest to the popularity of traditional music.

So, what was "best" in 2001?:

## **O Brother, Where Art Thou?** **and Down From the Mountain (Mercury Nashville):**

(Technically this was a 2000 release, but most of us didn't see it until 2001.) The film *O Brother, Where Art Thou?* enjoyed a moderate success, but it is the soundtrack from *O Brother* that has soared. The Coen brothers' collaboration with music producer T Bone Burnett for the music to their movie resulted in gold. From his use of a 1950s field recording of actual prisoners singing "Poor Lazarus" in the opening scene of the movie all the way through to the final scene, T Bone Burnett used the old-time traditional and country music as an integral part of the film. The *O Brother* soundtrack has had a level of success not ever seen in a country album that did not get any commercial country airplay. As of this writing, it has been in the top ten of the Billboard country charts for 50 weeks, 14 of which were at #1. How did people hear about it if not from commercial radio? Folk shows on community and college radio stations across the country played the music from *O Brother* and their listeners went to see the movie and they bought the soundtrack; and they told their friends. The success of the soundtrack has prompted first one concert, which was filmed in the

documentary *Down From the Mountain*, and then a national tour. Seeing the songs performed at the Ryman Auditorium was the extra treat in the documentary. For anyone who loved *O Brother*, the soundtracks should be considered two halves of a whole and getting them both is a must.

## **Roger McGuinn,** **Treasures From The Folk Den (Applesseed):**

During the past several years, 1960s Folk Revivalist and former Byrd Roger McGuinn has been recording folk "standards" in MP3 format for his "Folk Den" web site. With this CD, he has taken 16 of those folk standards made popular during the 1950s and 60s and collaborated with other giants of the Folk Revival. My personal favorite on the CD is "Dink's Song," which he performed with Pete Seeger and Josh White, Jr. My second favorite is the duet with Jean Ritchie, "Fair Nottamun Town." McGuinn's love and respect for every one of these songs shines throughout the CD. In addition to the music, the CD has a booklet with great notes. To learn that "Dink's Song" is named because a woman named Dink sang it for Alan Lomax blew me away. For those who have been missing the "folk revival" songs, this one is a keeper.



## **Various Artists:** **The Songs of Hattie Mae Tyler Cargill (Folk-Legacy):**

In 2000, Acie Cargill released a recording of music made at a family reunion in the early 1970s. Since then, there have been more releases from him and this is by far the best. The songs are old traditional songs sung in arrangements unique to the women in his family and were passed down from generation to generation in the oral tradition. Because Acie was an only child, his grandmother, Hattie Mae Tyler Cargill, taught him the arrangements so that they would live. Acie, however, has no children to teach the songs to, so he enlisted the help of his friends Debra Cowan and Susan Brown, and they recorded the songs. This way, the unique Tyler arrangements will not be lost,



but preserved and savored. He could not do better than with these two singers. Debra Cowan's voice is powerful and expressive, while Susan Brown brings a lyrical quality on the songs she leads. This IS folk music.

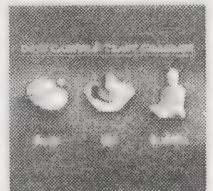
## **Various Artists:** **Wake The Vaulted Echoes: The Songs of Peter Bellamy (Free Reed Records):**

Peter Bellamy died ten years ago, but his songs live and I cannot think of a more fitting recognition of his work than this 3-CD album. The album is a compendium of Bellamy's more than substantial contribution to traditional English folk music. 3 CDs with 3 and a half hours of music plus CD-ROM information and a whopping 72 page booklet with extensive source-notes and an in-depth memoir, the listener is treated to traditional folk music, Bellamy-style. There are songs from his ballad opera, *The Transports* (which is the story of the first group of prisoners transported to Botany Bay); songs from his days with The Young Tradition, including a previously unreleased song; and, of course, a representative number of Rudyard Kipling poems which he put to music. Artists performing Bellamy's work in this album include The Watersons, Shirley Collins, Dolly Collins, Louis Killen, Dave Swarbrick, Steve Tilton, Maggie Boyle and many more. What a tribute to one of England's greatest traditional folk artists.



## **Dave Carter & Tracy Grammer:** **Drum Hat Buddha (Signature Sounds):**

Dave Carter and Tracy Grammer deserve every word of praise they get. Their first CD, "When I Go" which, by the way, was recorded in Tracy's kitchen, made us aware of a new presence in the realm of contemporary singer-song writers. "Tanglewood Tree," their second effort, reinforced our opinion that we have a songwriter extraordinaire in Dave Carter. Their third CD, "Drum Hat Buddha," is a masterpiece. How else do we describe the dark crucifixion images in "Ordinary Town" juxtaposed with the happy and upbeat theme of evolution in "Gentle Arms of Eden"? The only song on the CD that I have not been able to connect with is "Highway 80," Dave's salute to the life of a long-haul trucker. But I seem to be in the minority; I do know that there are die-hard fans of this song. And "Highway 80" notwithstanding, I have become a die-hard fan of Dave and Tracy.



## **Miles & Miles,** **From Home (Self)**

Former Davisites, Tommy and Margaret Miles have put together a little gem of a CD. By combining traditional tunes with some of their own, they have put together a recording that grows with each listen. I have several favorites on this CD: "Lavender" is an actual English street cry that Margaret found in a book and put to music. I saw Tommy & Margaret perform this several years ago and had been waiting for them to record it. "Rivers Run Free" is Tommy's paean to California's few remaining wild rivers with a chorus that's as singable as you could ever want. Margaret's "The Bread Song," is an upbeat, musical salute to the most olfactory-satisfying of the home arts, bread-making; a song so good that it was published in *Sing Out!* several years ago. Finally, the CD closes with in the most gentle and loving way possible with "Saline Co. Waltz," a tune by Davis' own Peter Dyer. This is a CD that, were I independently wealthy, I would buy for 50 of my closest friends.

## **Joel Mabus** **Six of One (Fossil Records):**

Joel is a folk musician who also writes his own songs and plays swing guitar. Six of One alternates his own songs with traditional songs and tunes. Two that

Continued on next page...



stand out are "Old Baggy/Toss the Feathers" and "Little Baby Lindbergh." The former is a traditional song, a dark tale related to "Wild Hog in the Woods." Joel does it superbly using his voice and his banjo. "Little Baby Lindbergh" is the comic relief on the CD. An original song, it is all irreverent,



dark humor about fate and, for me, reminiscent of Tom Lehrer. I sincerely doubt, however, that any radio stations have played it or that Joel has even performed it since September 11. When the chorus of the song is " 'cause you're screwed / you're so screwed," one feels it is more than a little too irreverent for the current times and downright disrespectful to the thousands of people who did not make it home that day. On the other hand, I was in the audience when he had 100 of us singing it. Dark

humor or not, it was fun and will be again someday. The other original song that, for me, is a must listen is "Virus on the Town." This song addresses the epidemic of gun violence in this nation. And finally, this CD has stellar production. One of the things that traditional folkies notice in a recording is production - we don't like a lot of it. With Joel, the production is spare - most of the songs are him and his instrument and little else. He knows how to present this music and does so with little fanfare but great appreciation, clearly demonstrating why Mr. Mabus is one of the most respected voices in folk music today.

#### Honorable Mention:

Cucanandy, *Contented Minds* (Milky Way Music)

Cucanandy's musicianship cannot be in doubt. They may be from North Carolina, but make no mistake, this is one hot Celtic band.

Dervish, *Midsummer's Night* (Whirling Discs)

Dervish continues to shine as the premier Irish band today. Each recording is a new and wonderful adventure.

Steve Gillette & Cindy Mangsen, *A Sense of Place* (Redwing Records)

Steve and Cindy have once again produced a gem. A mixture of original and traditional songs and tunes and each a keeper. It's like an old, comfy blanket to wrap around your musical soul.

Last Forever, *Trainfare Home* (Nonesuch Records)

Old lyrics and new tunes or old tunes and new lyrics. Dick Connette is doing something interesting with the songs. I'm not always sure what it is, but this CD has layers on layers and deserves attention.

Marley's Ghost, *Live at the Freight* (SageArts)

It ends with an a cappella version of "Fiddler's Green." 'Nuff said.

V/A - *Songcatcher* Soundtrack (Vanguard)

Iris Dement, Hazel Dickens, Gillian Welch and David Rawlings, Emmylou Harris, Deana Carter, Roseanne Cash and more. Traditional songs done with love.

Stephen Fearing, *So Many Miles* (Red House Records)

I'm not a huge fan of singer-songwriters, but this one I couldn't put down and cannot say why. There is something about this CD that is absolutely compelling.

**Robyne Fawx is co-host of KDVS'  
"Saturday Morning Folk Show"  
and has been a member of KDVS since 1982.**

# KDVS TOP 90.3

1. Moldy Peaches
2. Beulah
3. Fleshies
4. V/A More Music, Less Parking
5. Barcelona
6. Holly Golightly
7. V/A Tigerbeat 6
8. Hella
9. Dealership
10. Chan
11. Raoul Bjorkenheim
12. V/A Troubleman Unlimited
13. Solex
14. Beat Happening
15. Nostalgic Progression
16. Quasi
17. Guess Who
18. Arling and Cameron
19. Erase Errata
20. Michelle Gun Elephant
21. Starlight Mints
22. Converge
23. Death Cab for Cutie
24. 8-bit Construction Set
25. Dexter Romweber
26. Centromatic
27. Love as Laughter
28. John Fahey
29. American Analog Set
30. DJ Krush
31. Four Corners
32. Ifihadahifi
33. DMZ
34. Clinic
35. Daniel Johnston
36. Hives
37. Call and Response
38. Fugazi
39. V/A Friday at the Hideout
40. Murder City Devils
41. Pistol Grip
42. Cruevo/Brainoil
43. Bunny
44. Club Eight
45. Chessie
46. Le Tigre
47. Candypants
48. Tenspeedracer
49. Trailvsrussia
50. Locust
51. Electric Prunes
52. Rondelles
53. Good4Nuthin
54. Circulatory System
55. Behemoth
56. Aina
57. V/A Psychedelic States v.3
58. Golden Gram
59. V/A Futronik Structures v.3
60. Superchunk
61. Fuck on the Beach
62. Airbomb
63. Crack Pipes
64. White Stripes
65. Lesser
66. Fireballs of Freedom
67. Pinback
68. Radio Birdman
69. V/A South America in Decline
70. Asheru
71. Corpse Fucks Corpse
72. RJD2
73. Quails
74. Sunset Valley
75. Push Button Objects
76. Dinosaur Jr
77. Bionaut
78. Real Tuesday Weld
79. Pretty Girls
80. Tyrades
81. U Roy
82. Tuuli
83. No.1 Stunnas
84. Black Cat Music
85. V/A Short, Fast and Loud v.1
86. Fugu
87. Dymaxion
88. Victims Family
89. Yeah Yeah Yeahs
90. Strokes
- 90.3 Christian Kiefer





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**WINTER 2002**

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# FEMME ROCK

by Liz

I was brainstorming ideas for creating my first radio show a few years ago, and I came up with this great plan to focus my show on female artists in the genre of rock. Of course, when you're green and first delving into the vast world of underground, independent rock, a focus that narrow is somewhat difficult to tackle right off. So I scrapped the idea, and decided to just go for a rock show to build up my repertoire.

Earlier last summer I found myself coming full circle: surfing the web for info on women in bands. This is where I stumbled upon a great resource that sent me off on a tangent into the world of punk circa 1975-80. But not the world of punk as most of the world saw it then, or cares to remember it. Ramones, Sex Pistols, blah, blah. Heard it before a thousand times: '77 was THE year, CBGB's was THE place. Horseshit. That was not the musical revolution, or even the tip of the iceberg.

Truth be told, women have played a significant role in every musical revolution from the beginning of time. Whether or not they were recognized and given credit for their work was purely circumstantial, and should not cloud the fact that they were actively involved. Women made a huge contribution to the tunes seeping out of the rock underground in the late 70's and early 80's. And someone actually put together a list of the bands they were in to give them credit.

<http://www.mindspring.com/~acheslow/AuntMary/bang/wip.html>

An amazing site that contains an alphabetical listing of a few hundred bands, where they originated, the names of the women in the bands, and their connections with other bands on the list. This list is not a summary or cursory overview, either. I'm talking a 10-page list, including bands from all over the world, from garage to punk to new wave to experimental to indie. If you want to read the intro written by Sharon Cheslow, the responsible party, visit [www.mindspring.com/~acheslow/AuntMary/bang/wip\\_intro.html](http://www.mindspring.com/~acheslow/AuntMary/bang/wip_intro.html).

I printed up the list and tote it with me in my excursions to the back of the KDVS record stacks, and I've come up with some pretty cool shows with its help. Many bands on the list are tough to find, not even emerging in the bowels of the KDVS

library, but here are a few that I've found and enjoyed over the past few months. Maybe you'll be lucky and come across them in the \$1 used record section, who knows?

1. Annie Anxiety (London, UK)
2. Anonymous (Olympia)
3. Beex (Richmond, VA)
4. Bohemia (Chicago)
5. Bound & Gagged (Boston)
6. Contradictions (San Francisco)
7. Cucumbers
8. Ex (Netherlands)
9. Fall (Manchester, UK)
10. Fine Art (MN)
11. Human Switchboard (OH)
12. Individuals (NY)
13. Kleenex (Switzerland)
14. Kommunity FK (Los Angeles)
15. Lemon Kittens (London, UK)
16. Lost Cherrees (UK)
17. Neo Boys (OR)
18. Orthotonics (Richmond, VA)
19. Raincoats (London, UK)
20. Silicon Teens (UK)
21. Urban Verbs (Washington, DC)
22. Ut (NY)
23. Waitresses (Akron, OH)
24. Y Pants (NY)
25. Young Marble Giants (UK)

## Who are these people?

Superhero rejects?  
Human cloning mishaps?  
International spies?  
Klezmer band?  
Your illegitimate children?

Tune in to find out...  
**KDVS 90.3 FM**





# the following need not apply:

by Sean P. Syrup

"(rooms available) \$650 - Room in Professional Household  
www.craigslist.org/sfo/pen/roo/ circa 12/2001

Room Available in Mountain View Townhouse. The following need not apply: Goth ghouls, hairy-lipped feminists, tree-hugging ecofanatics, liberals, pop culture bubbleheads, geriatric hippies, self-righteous vegetarians, scent allergy neurotics, smokers, lawyers, tattooed freaks, Marin Taliban, gargoyles with facial hardware, chiroquackery students, new age crackpots, Doctorate Psych students attending unaccredited crank schools, or similar counterculture weirdos. Looking for stable male to join straight, drug-free professional house best described as moderately conservative though not religious. No pets. \$650+ut for full-time occupancy."

This person has an outstanding understanding of who they do not want as their next roommate. Should I apply? What's your opinion? You all know me as Sean P. Syrup, KDVS-FM radio personality for such shows as; Battle of El Buster, Mellow Frig Sesh Amply Swissed and most recently as the host of Seizures, Consumer Electronics. Do you believe I could use such credentials to impress my future roommates? Please respond to Sean P. Syrup C/O KDVS, 1 Shields Ave, UC Davis, Davis, CA 95616 or at seanpsyrup@robot.com.

For those of you new to Davis and not familiar with my celebrity, here is an ad I recently ran on craigslist to attract potential roommates.

"Up and Coming Mech Eng Seeks Room in Social Atmosphere

Reply-To : Sean P. Syrup:

I am looking for a room within a fun household in the Redwood City-Palo Alto-Sunnyvale Metroplex. I am a recent graduate of U.C.Davis in Mechanical Engineering and I am working in Palo Alto in the Aerospace industry. I am a 26 yr. male looking for roommates in a social living arrangement who want more out of a roommate than someone who pays the rent on time. I would prefer a clean household with no pets and one that is near shopping. I would like to find a room available for the beginning of December.

I'm active, creative, friendly and outgoing. My interests include music, sports, exercise and cooking. I DJed at a radio station during college and I enjoy going to shows often. Please email me or give me a call at 650 XXX XXXX. I look forward to hearing from you.

Sean"

Most responses typically offered a room for rent and praised me for what a great match I would be for their house. But one response was completely different.

"Room ?

Reply-To : Kalos Oristate:

>I am a 26 yr. male looking for roommates in a social living arrangement >who want more out of a roommate than someone who pays the rent on >time...I DJed at a radio station during college and I enjoy going to shows >often.

You're an educated adult now. Time to stop this bubblehead thinking."

So am I a pop culture bubblehead? Why should having a college degree and professional job prevent me from having a good time or living with roommates I can hang out with? Is it truly game over, man now that I have entered the professional life? I didn't have the courage to write back to ask why this is true or what I should begin doing now as an educated adult.

Maybe he is right. Maybe its time I act my age and take up more mature pursuits. Buy a house and Mercedes and amass a portfolio. While I acquire these I should also participate in the proper activities such as sipping \$4 lattes at Buck's, starting a family and visiting Hawaii for two weeks in December every year. I better start now because I don't want to fall behind my peers. If I keep having fun I will eventually become that old dude that dresses and moves funny and creeps the girls out when I look their way. I will eventually find myself in the middle of nowhere - neither cool nor mature. Thanks for the warning, Kalos!

My mind is made up. Its time to be a mature adult. Professional. I will rent out a \$1800 mo. 1 BD. 1 BA. apartment in downtown Paly, buy a BMW M5 and stop thrift shopping for god sakes. I cringe when I think about how many years I wasted wearing \$2 T-shirts and poorly fitting pants. What would my coworkers say if they saw pictures of me back then? I will begin networking at work and attending socials with other successful professionals. Who knows? Maybe I will meet that special lady who will make all my dreams come true and our combined incomes will allow us to put a down payment on a cute splitlevel in Los Banos.

But would this lifestyle be at all meaningful to me? Would I be happy? Is there a way to know how my decisions will affect my future happiness?

I read the personals on craigslist from time to time and I feel good to know that there are so many people out there just like me. They don't know what they want. Many personals reflect bitter break ups. Others complain about what type of person they are not looking for. "He watched too much football. Did you hear me? He watched way too much football!" Very few describe what they are looking for. Those that do are so vague. "just someone decent, someone I can trust, someone handsome, good in bed, etc."

So that you don't feel that this pop culture/professional bubblehead has totally wasted your time I will give you something that I think about every morning during my commute. With the valley ranking near last in the country in volunteering, charitable giving and sense of community according to the December 2001 issue of the National Geographic, I wish there was a way I could broadcast this message to all of the other motorists as we race to work.

People will be the ultimate source of your happiness. Create, enrich and maintain your friendships and relationships.

**KDVS** 90.3 fm  
fundraiser  
2002  
**APRIL 15-21**



*In Memory of*  
**Jesse  
Ibarra**



**KDVS mourns the loss of King Jzee, co-host of Oh  
No Radio! airing Wednesdays from 9:30am-noon.**



CROSS

양파와 감자를 함께 볶아

잠자맛일까?

63-10

● 식품의 유형: 스낵과 자류(유형  
처리 식품) ● 주원료: 소맥분(수입  
산) ● 팜올레인유(말레이시아산), 옥  
수수 전분, 양파, 감자 ● 감자 9%,  
양파 14% ● 식품첨가물: 합성착  
색료, 식용색소 황색제4호 ● 중량:  
150g ● 유통기한: 후면표기일까지  
● 자연을 포근하게 환경을 깨끗하게 ●

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**KDVS 90.3 FM**  
**U.C. Davis**  
**14 Lower Freeborn Hall**  
**Davis, CA 95616**

